

# Southern Folklore Quarterly

A publication devoted to the historical and descriptive study of  
folklore and to the discussion of folk material  
as a living tradition

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**VOLUME IV**

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THE UNIVERSITY OF FLORIDA  
IN COOPERATION WITH  
THE SOUTHEASTERN FOLKLORE SOCIETY

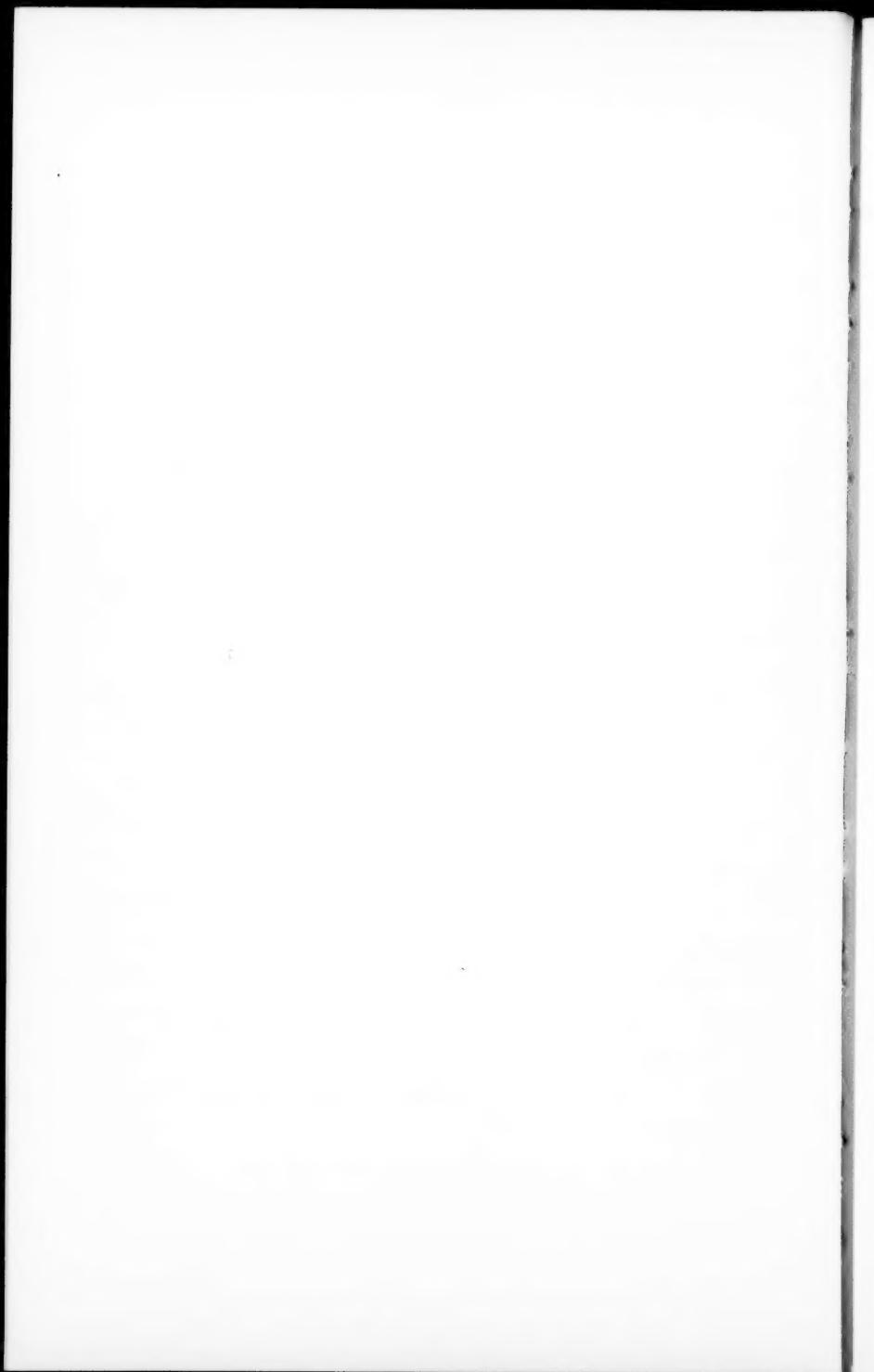
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# Southern Folklore Quarterly

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## "EDWARD, EDWARD. A SCOTTISH BALLAD."

By Bertrand H. Bronson

"Edward" has justly held a place of honor among ballads ever since it was first given to the world, in 1765, in the *Reliques of* Thomas Percy. For many persons, indeed, it has come to typify the whole category, so that "Edward" is what they think of when the popular ballad is mentioned. Addicts who wish to win converts to the ballad are likely to point first to "Edward" as exemplifying more strikingly than any other piece the peculiar merits of this kind of literature. No class in public speaking neglects it; no concert baritone but includes it in his repertory. All this is sufficient testimony to its universal appeal.

Its right to these laurels was confirmed by the great master, Francis James Child. "Edward," he said, "is not only unimpeachable, but has ever been regarded as one of the noblest and most sterling specimens of the popular ballad."<sup>1</sup> Child's approbation is the hall-mark of balladry; and since he pronounced "Edward" sterling, few indeed have been rash enough to announce their suspicion of an alloy in the metal. Yet before Child's "I have said" doubts had been expressed more than once; and after almost sixty years of respectful silence, during which period the ways of oral tradition have been explored with results richly informative, it may be permissible once again to raise the question. "Return, Alpheus, the dread voice is past."

Percy printed the ballad as "from a MS. copy transmitted from Scotland;" and supplemented that information, in his fourth edition, with a further note: "This curious Song was transmitted to the Editor by Sir David Dalrymple, Bart. late Ld. Hailes, a Lord of Session"<sup>2</sup>—the same Lord Hailes who revealed the secret of Lady Wardlaw's composition of "Hardyknute" when the rest of the world believed it to be a genuine old ballad discovered, in a vault, on scraps of paper "wrapped round the bottoms of clues." Lord Hailes had an

<sup>1</sup> F. J. Child, *The English and Scottish Popular Ballads*, I (1882), 167.

<sup>2</sup> T. Percy, *Reliques of Ancient English Poetry*, I (1794) 61.

active interest in old Scots ballads, and had himself printed such pieces from time to time. He supplied Percy with some of the finest ballads that adorn the *Reliques*—all from manuscript copies of unspecified origin, or, at best, deriving from the 'memory of a lady since dead.' A "lady," be it noted, not a peasant. Lord Hailes was not the man to spend valuable time taking down songs from the mouths of the peasants in order to get the exact words of unvarnished tradition. It was not yet generally known that the common people were the residuary legatees of things of this sort; nor, if it had been, would it have appeared desirable to perpetuate clumsy ineptitudes where improvement was easy. Percy put the general attitude frankly enough in the Preface to his fourth edition: "the old copies, whether MS. or printed, were often so defective or corrupted, that a scrupulous adherence to their wretched readings would only have exhibited unintelligible nonsense, or such poor meagre stuff, as neither came from the Bard, nor was worthy the press; when, by a few slight corrections or additions, a most beautiful or interesting sense hath started forth, and this so naturally and easily, that the Editor could seldom prevail on himself to indulge the vanity of making a formal claim to the improvement."<sup>3</sup>

In his failure to be specific about sources, Lord Hailes was no more careless than his contemporaries, including Scott and excepting Ritson. Nor is there the slightest reason to suppose that he would have been any more likely to respect the letter than were his contemporaries, again including Scott and excepting Ritson. Percy himself, as is abundantly clear, was almost incredibly unscrupulous in this matter. A text, therefore, which comes to us, as "Edward" comes, through the medium of the *Reliques*, must provide itself with incontrovertible vouchers for its authenticity. Nothing in that work can be accepted merely on trust: literally everything has to be tested by other authority, as the publication of Percy's Folio Manuscript demonstrated beyond contradiction.

"The affectedly antique spelling in Percy's copy," writes Child in his head-note to "Edward," "has given rise to vague suspicions concerning the authenticity of the ballad, or the language: but as spelling will not make an old ballad, so it will not unmake one. We have, but do not need, the later traditional copy to prove the other genuine."<sup>4</sup> But, of course, the existence of a later traditional copy will not by itself prove Percy's copy genuine, nor anything like it. The

<sup>3</sup> *Ibid.*, I, xvi-xvii.

<sup>4</sup> Child, *loc. cit.*

closer it is to Percy's copy, the more likely it is either to have been derived from that copy, or to have been influenced by it—and the *Reliques* was one of the most widely known books of its half-century. And the more unlike such a traditional copy is to its printed predecessor, the less serviceable it becomes in proving the authenticity of the *ipsissima verba* of the earlier version. The most it will do is offer corroborative evidence of the existence of such a ballad in traditional circulation.

The traditional copy to which Child refers was picked up by William Motherwell from the recitation of an old woman in Kilbarchan, sixty years after the publication of the *Reliques*. There are wide differences between it and the Percy version. Parricide has become fratricide, and the tragedy is revealed as having its origin in a casual quarrel "about the cutting of a willow wand." Thus any suggestion of guilt on the mother's part becomes rather pointless; and in fact this version does not accuse her of evil counsel to justify the bequest of "a fire of coals." One may therefore choose between supposing either that the ballad was so old that the lines of the plot had become obliterated in transmission, or that the suggestion of the mother's guilt was due to contamination by the Percy version. The latter supposition would be supported by the fact that wherever else the ballad has been found—in Sweden, Denmark, Finland, or America—the mother remains unimplicated in her son's crime.

In other respects, too, the traditional version differs from Percy's. The name of the protagonist has become "Davie." In printing his version, Motherwell observes that "there is reason to believe, that his Lordship [Lord Hailes] made a few slight verbal improvements on the copy he transmitted, and altered the hero's name to Edward, a name which, by-the-bye, never occurs in a Scottish ballad, except where allusion is made to an English King."<sup>5</sup> Whether or not Lord Hailes made the alterations suspected, it can be confidently stated that Motherwell's copy is entirely lacking in the magic of Percy's version. Motherwell himself says he prints it chiefly to introduce the melody to which it is traditionally sung—a promise which he curiously and regrettably neglected to redeem in his appendix of tunes; and probably no educated reader, from that day to this, has thought his version worth memorizing in preference to the other. Nevertheless it is his version, rather than Percy's, which has been unmistakably perpetuated in oral tradition.

About the middle of the last century, Robert Chambers attempted to cast doubt on the folk origins of all the Scottish romantic ballads

<sup>5</sup> W. Motherwell, *Minstrelsy: Ancient and Modern*, 1827, p. 340.

and propounded the theory—which has nowhere found acceptance—that the whole body of them was written by one person, about the commencement of the eighteenth century, and that that person was probably Lady Wardlaw. Thus, *Sir Patrick Spens*, *Gil Morrice*, *Edward*, *Young Waters*, *Edom o' Gordon* and the rest are cheaply provided with a parent. It was perhaps with Chambers's untenable theory in mind, as well as in allusion to Motherwell's comment, quoted above, that Child wrote his head-note to *Edward*, asserting its genuineness in the face of vague suspicions.

Now if Child's remarks were prompted by the thought of some general theory like that of Chambers as it bore on the authenticity of such a ballad as "*Edward*," a possibility arises which is of very considerable importance to our discussion. It becomes possible, it even begins to look probable, that Child has been generally misunderstood. He may not, after all, have been asserting his belief in the authenticity, in the confined sense of the term, of the Percy-Hailes version, but rather his certainty that "*Edward*," regarding all its versions as a single entity—"Child no. 13"—was a genuine popular ballad. In saying that the traditional version proved the Percy version "genuine," he may not have meant to imply his acceptance of the latter, word for word in the form in which it appears in the *Reliques*, as the product of the popular muse uncontaminated by "literary" influences, but only his belief that basically it was not a poem of individual authorship. When he went on to declare that "*Edward*" was "unimpeachable," he may have had the larger concept still more entirely in his view. If he were defending this multi-form entity, with its continental analogues, from a general attack like Chambers's, he would not so easily have noticed the ambiguity of his words. He could pass insensibly from a discussion of the Percy version to the ballad taken as the sum of its versions, without marking the distinction. And, in fact, he does allow that the word "brand," in Percy's first stanza, "is possibly more literary than popular," though he goes no farther in that direction. "Further than this," he declares, "the language is entirely fit."—The "language," that is, the vocabulary: he does not say whether he harbors any suspicion of subtler kinds of literary influence.

If this be the drift of Child's remarks—I do not insist that it is—he has certainly been misapprehended, for in common reference his praise of this ballad is always applied specifically to Percy's version, while the other versions are ignored or forgotten. Assurance that his words were to be interpreted as I have suggested that they may

be, would at least be comforting to a critic who is not at all bent on showing that the ballad's life began with Lord Hailes's manuscript copy, but only that that copy is itself open to the gravest suspicion. Whatever Child thought of it, we must now scrutinize this version for evidence of literary re-handling.

In estimating the degree of literary influence that may be present in Percy's "Edward," we ought not at the start, on the strength of a knowledge of the habit of ballads, to ignore the superior artistry of this ballad over others of similar pattern, nor to minimize the skill with which the technique is employed here, even if we think the process largely unconscious. Too much emphasis on the virtues of the method tends to make one discount the value of the result, because, in spite of our era, most of us still respect conscious contrivance more highly than we do a mechanical necessity. In this ballad, we have been told, what seems the cunning of art in the ordonnance of the narrative is simply the product of ballad machinery. Given a familiar story, plus the ballad conventions of the Climax of Relatives and the Legacy Formula, "Edward" is the automatic result. Thus, in an otherwise admirable introduction to the ballads, we read:

. . . the telling unexpectedness at the close of *Edward* is due, not to conscious art, but rather to the instinctive use of formulas widespread and well established in ballad literature. Much, then, that looks like the last word in modern narrative method,—the concentration of attention upon a single situation, the use of concrete terms, the omission of explanation and of all unessential, or even essential, matter, the development of the situation with due regard to suspense and climax,—all this is natural and unconscious in the ballad.<sup>6</sup>

By thus seeming to emphasize the mechanics of the ballad as being in large measure responsible for its success, the critic involuntarily does it an injustice. Much in the ballad that "looks like the last word in modern narrative method" is the last word in modern narrative method—though not necessarily the final word. Let us not overstate the unconsciousness of the process: ballads do not make themselves in any esoteric sense; their employment of convention is deliberate and proceeds with foreknowledge of the intended result,—which is to get their story told in their own fashion. The folk who sing the bal-

<sup>6</sup> W. M. Hart, *English Popular Ballad*, 1916, p. 16. The author of the passage has taken friendly exception to my understanding of his words. The phrase *instinctive use*, he feels, makes due allowance for the play of the artistic sense and he would not deny the presence of such an element in the shaping of the ballads. I would suggest, however, that the more importance one is willing to grant to the presence of this element, the less one leaves of any such distinction between the ballads and works of "conscious art."

lads never for an instant lose sight of the story. We must disagree with the opinion that the singers of the ballad "Edward" had a greater interest in making lyrical comment on the story than in telling the story itself, or that they took the story for granted. Such an assumption is contradicted by the experience of every one who has collected ballads from the mouths of the people. And it leads to a false estimate of the importance to the folk-singer and his normal audience of the elements of suspense and surprise in the ballads. Naive minds are just as susceptible to these appeals as educated minds,—probably more susceptible. As every one has noticed in children, suspense and surprise have their way with the hearer, no matter how familiar the story or how numerous the repetitions. With such listeners, at least, the pleasures of suspense are just as vivid whether or not the outcome is known, and the surprise is re-experienced at every fresh telling. Even the cultivated reader responds in some degree to these appeals, so long as a work of art that possesses them continues to exert any hold on him. Under the spell of the art-experience he imaginatively resumes the condition of ignorance even while he knows the issue. He knows but he does not know. This divided consciousness, which actually enriches his experience, is no more contradictory, and no less real, than the "willing suspension of disbelief," and no less vital to full enjoyment of the work of art. We must have become deadened to the experience of "Edward" if we do not, every time we read the ballad, feel the atmosphere grow more and more charged as question and answer succeed one another, until the final revelation chills us with a fresh shock of horror. And if we with our comparatively objective attitude react in this fashion, we cannot doubt the force of these appeals on minds that lack our detachment and yield themselves to the story with unconstrained spontaneity.

But, whatever the degree of surprise, it is safe to declare that the complexity of pattern wherein the suspense is built up and the skill with which the terrible secret is withheld to the last is *sui generis* in the whole range of popular balladry. To be sure, the devices here employed are the familiar ones of incremental repetition, the legacy formula, the climax of relatives. Nevertheless, no other ballad makes use of them with anything like the same sophistication. "Lord Randal," for example, an admirable ballad, employs the same devices, in a similar pattern. But the effect is naive when compared with "Edward." In "Lord Randal," the questions of the mother are answered by the son in a straightforward manner; the truth in the case is early divined, through Randal's insistence on his weariness, or sick-

ness, immediately after his admission that he has been with his sweetheart; and there is no melodramatic and unlooked-for revelation at the close.

In the ordering of the questions and answers in "Edward," the degree of art over and above the ballad norm must be neither overlooked nor minimized. At the ordinary level, the questions of the mother would conventionally be asked in threes and so answered. Thus, for example:

O hae ye killed your hauke sae guid,  
Or hae ye killed your reid-roan steid,  
Or hae ye killed your fadir deir.  
My deir son, now tell me O.

I hae nae killed my hauke sae guid.  
Nor hae I killed my reid-roan steid,  
But I hae killed my fadir deir,  
Alas, and wae is me O.

Fortunately, instead of this, each question here has its answer in turn (taking the double question at the outset as one) before the next question is asked. No mere mechanical principle directs the selection of the more effective arrangement. Then, for the ordinary straightforward answer there is substituted a lying evasion, which, in turn, is answered by a statement of incredulity that in each case does duty for another question. Moreover, the form of the mother's reply to each successive evasion is unusual in balladry. We should ordinarily find her expressing her disbelief with much more directness, as, for instance:

Ye lee, ye lee, my bonny son,  
Sae loud's I hear ye lee O:  
Your haukis bluid was neir sae reid,  
My deir son, I tell thee O.

Or she might even omit altogether the reason for her disbelief, letting the accusation of untruth stand alone. But here, instead, she omits the accusation itself and merely states the reasons, leaving the rest to inference:

Your haukis bluid was nevir sae reid,

and again,

Your steid was auld, and ye hae gat mair,  
Sum other dule ye drie O.

Once more, when the legacy motive is employed, we do not find it in its normal form. We should expect, as in "Lord Randal," a series like

What'll ye leave to your brither,  
 Edward, Edward . . .  
 What'll ye leave to your sister, . . . to your  
 bairns, . . . to your wife, . . . to your  
 mother . . .

Instead of this normal procedure, the mother's questions are framed in such a fashion as to catch up into themselves the material of the usual ballad reply, thereby in turn prompting replies of an imaginative reach far beyond the ordinary ballad compass. Hence, instead of something like

'What'll you leave to your bairns and your wife,  
 Edward, Edward?  
 What'll you leave to your bairns and your wife,  
 My dear son, now tell me O.'  
 'I'll leave them baith my houses and lands,  
 Mither, Mither,' &c.

we find—it is a vast difference—

And what wul ye doe wi your towirs and your ha?

followed by a most unconventional, but highly dramatic, reply:

I'll let thame stand tul they doun fa.

And next:

And what wull ye leive to your bairns and  
 your wife? . . .  
 The warldis room, late them beg thrae life, &c.

And finally, the thrilling and awful conclusion, which gains still greater effectiveness by two features that are, once again, out of the ordinary. First, there is the mother's implication of an emotional bond between herself and her son, so that, instead of a question put with the usual impersonality, we have

What wul ye leive to your *ain* mither *deir*?

The other feature is the son's turning upon his mother the full force of direct address, instead of continuing the third personal reference of her question, or avoiding the use of the pronoun:

The curse of hell frae me soll ye beir, . . .  
 Sic counsels ye gave to me O.

Contrast the effect of this with that of the final stanza in Motherwell's version:

'What wilt thou leave to thy mother dear,  
Son Davie, son Davie?'  
'A fire o coals' to burn her, wi hearty cheer,  
And she'll never get mair o me.'

The last line of Percy's version—"Sic counsels ye gave to me O"—raises another matter for consideration: the artistic substitution of a new and appropriate line at each repetition for the last part of the refrain. Thus, we might have expected something like

My deir son, now tell me O

to keep recurring throughout the ballad in the alternate quatrains. Instead, we find the following:

And why sae sad gang yee O? . . .  
My deir son I tell thee O . . .  
Sum other dule ye drie O . . .  
My deir son now tell me O . . .  
That were sae fair to see O . . .  
Whan ye gang ovir the sea O . . .

Similarly with the corresponding line in the intermediate quatrains: instead of a formula, as in "Lord Randal," we find continual change:

And I had nae mair bot hee O . . .  
That erst was sae fair and frie O . . .  
Alas, and wae is mee O! . . .  
And Ile fare ovir the sea O . . .  
For here nevir mair maun I bee O . . .  
For thame nevir mair wul I see O . . .  
Sic counsels ye gave to me O . . .

It need hardly be said that this use of the refrain, instead of providing points of rest, or opportunities for choral assistance by the audience—the customary habit of ballads which have preserved their refrains—offers instead additional material on which the hearers would not be expected—nor indeed be able—to encroach. A similar use of the refrain occurs in Deloney's version of the "Fair Flower of Northumberland" and in a few other ballads where literary influence is to be presumed. The richness and irregularity of the refrain material in the present ballad is further elaborated by the alternation of "Edward, Edward" with "Mither, Mither" in the other half of

the refrain—an exploitation of the dramatic possibilities of the refrain which can scarcely be paralleled elsewhere in ballads.

The antique spelling in which Percy (or Lord Hailes) saw fit to dress the ballad need not disturb us any more than it did Professor Child. But certain points of style and phraseology should not be overlooked. There is first the word *brand*, which Child himself noted as "possibly more literary than popular." The usual ballad word for a man's weapon is *blade* or *sword*, not *brand*—except *passim* in Peter Buchan's versions of the ballads. Again, the form of the first question invites attention: instead of

What bluid's that upon your sword?  
or  
How gat ye that bluid upon your sword?,

the extraordinary rhetoric of

Why dois your brand *sae drap wi bluid*?

Is this the language of oral tradition or of an embryonic Macbeth? It will hardly pass muster as good ballad diction. Again, for this question to be followed immediately by the further query, with its unheroic, not to say sentimental, implications, so unlike the ancient habit,

And why *sae sad gang yee O*,—

where *sad*, one may well feel, carries connotations of an eighteenth-century melancholy rather than of medieval hardihood:—this, too, is surely worthy of remark. Even though the word *sad* be allowed the weight of an older habit, it will still seem somewhat out of key with the right tone of the tragic ballad, seem inappropriate to the unintrospective, unbrooding acceptance of grim realities in a stern and hostile world.

Possibly the next point is too subjective to find ready acceptance. One reader, at any rate, has the feeling that the closely knit sequence of the lines,

Your steid was auld, and ye hae gat mair,  
Sum other dule ye drie O,

is much more reasonably argumentative than it has any business to be for good traditional ballad style. The point is tied up with the unnatural richness of the questions and answers. And it has already been suggested that here and throughout the remainder, this ballad,

in its whole ordonnance, is the apotheosis of convention, pushing the devices it employs quite beyond their traditional manners and uses.

Motherwell's suggestion that Lord Hailes changed the original name of the hero to Edward is very brusquely dismissed by Professor Child. "Dalrymple, at least," he writes, "would not be likely to change a Scotch for an English name. The Bishop might doubtless prefer Edward to Wat, or Jock, or even Davie. But as there is no evidence that any change of name was made, the point need not be discussed."<sup>7</sup> Quite true; but if Motherwell is right in saying that the name does not elsewhere occur in a Scots ballad, it may still be permissible to wonder if it belongs in this one. The doubts which Child himself raises as to the authenticity of many lines and stanzas in Walter Scott's versions of the ballads he printed rest on exactly the same sort of grounds: a feeling as to what is or is not appropriate to the proper style of the pieces in question.

We should not care to go so far as the late T. F. Henderson, who after calling attention to this ballad's "utter linguistic superiority to the average Scottish traditional ballad versions," its "masterly wording" and "the admirable art of its construction," roundly declares it to be "verse with which the desecrating muse of popular tradition has had, so far as can be discerned, no commerce."<sup>8</sup> It is a fact, however,—whether the fact mean much or little—that the ballad cannot be shown to have existed in British tradition before the publication of Percy's *Reliques*. Since Percy's time, "Edward" seems to have had a very limited circulation. In Scotland, it was found once by Motherwell (about 1825) and a fragment of it was picked up, at about the same time, by Alexander Laing. Since then it has not, so far as I know, been found by Scottish collectors. Gavin Greig's sixty-odd volumes (MS.) of traditional verse gathered at the turn of the century contain no trace of it. It has apparently never gained a foothold in England. In the southern mountains of the United States, however, it has been recovered several times in our own day. Cecil Sharp found it some eight times, in the Appalachians, more or less complete and in a form far closer to Motherwell's version than to Percy's. In this southern form, Edward (who is never named) kills his brother in a quarrel concerning a bush that might have made a tree. Although, as we have seen, in Motherwell's version the mother's guilt is suggested, the American versions bear no trace of

<sup>7</sup> Child, *loc. cit.*

<sup>8</sup> T. F. Henderson, *The Ballad in Literature*, 1912, pp. 25-26.

this aspect of the plot. Since the Scandinavian variants also lack this Æschylean feature, it is natural to surmise that the implicating of the mother in the crime may not be a traditional element of the ballad, but may be rather some individual's stroke of genius, to give the due measure of pity and terror. Without it, at any rate, the ballad is left an undistinguished story in which an unpremeditated murder of a brother drives a man to flight from his home and family. Few things could be more tasteless, or more lacking in the tragic qualm, than these American versions. One example will serve for all:

How came that blood on the point of your  
knife?

My son, come tell to me.

It is the blood of my old coon dog  
That chased the fox for me, me, me,  
That chased the fox for me.

How come that blood, &c.  
It is the blood of that old horse  
That ploughed that field for me, &c.

How come that blood, &c.  
It is the blood of one of my brothers  
Which fell out with me, &c.

What did you fall out about? &c.  
We fell out about a holly-bush  
That would have made a tree, &c.

What will you do when your father comes  
home? &c.  
I'll put my foot in a bunkum boat  
And sail across the sea.

What will you do with your dear little wife? &c.  
I'll put her foot in a bunkum boat  
And sail across the sea.

What will you do with your dear little babe? &c.  
I'll leave it here in this lone world  
To dandle on your knee.

And what will you do with your old gobbler? &c.  
I'll leave it here with you when I'm gone  
To gobble after me.<sup>9</sup>

<sup>9</sup> C. J. Sharp and M. Karpeles, *Folksongs From the Southern Appalachians*, I (1932), 49. Version sung by Mrs. Meg Shook, Clyde, N. C., Aug. 2, 1917.

One cannot resist calling attention to that last stanza, with its introduction of new material into the ballad. Here is the "epical process" *in esse!*

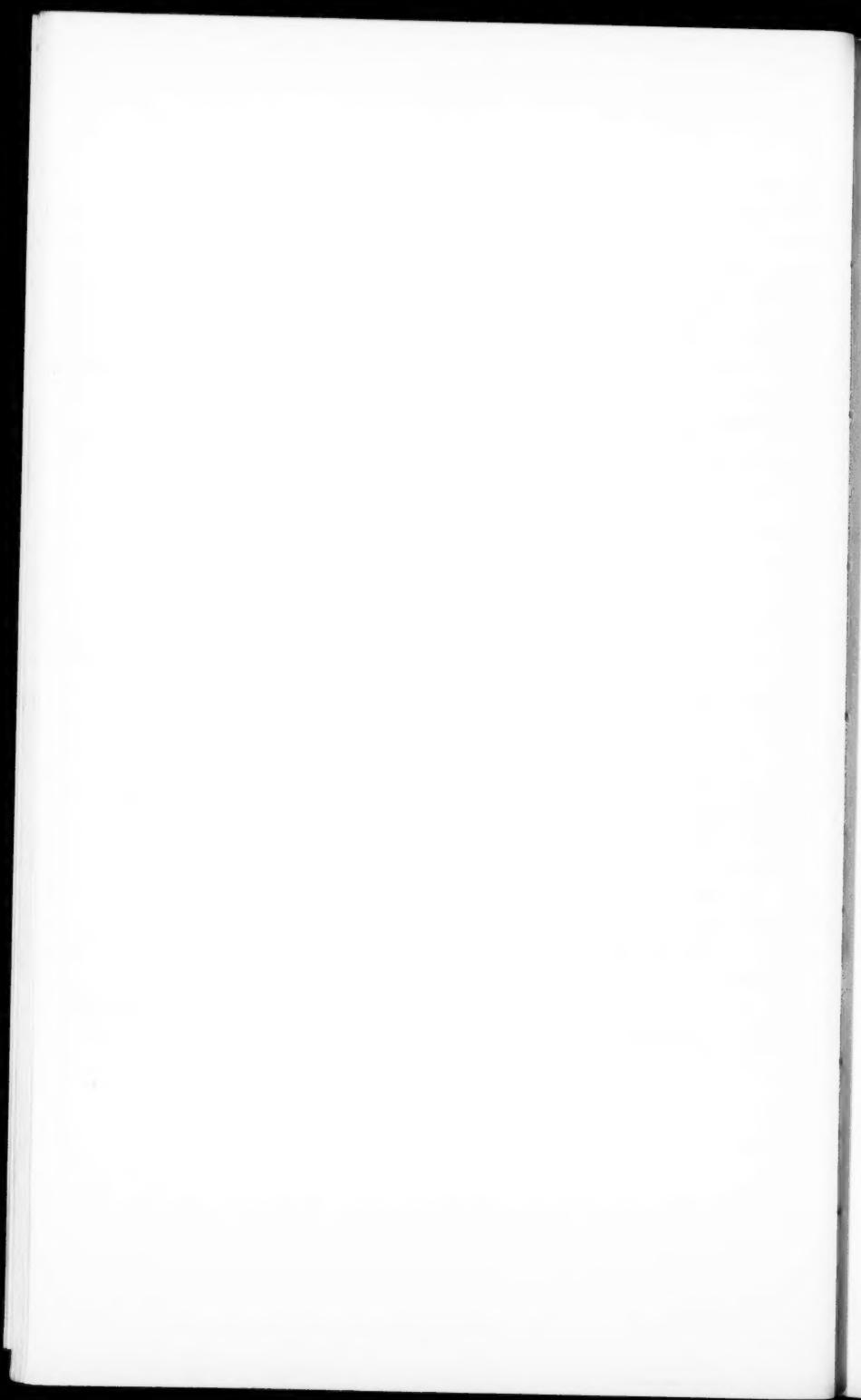
Professor Child was wont to declare that the popular ballad was inimitable. Looking at "Edward," whether in Percy's version or in that of Mrs. Meg Shook, one inclines, for divergent reasons, to agree with Child. One feels, at any rate, that, as sent to Percy by Lord Hailes, it was, *so far as its form is concerned*, very close to its fountain-head. And its form, apart from its formulas, is what makes all the difference between Percy's version and the Appalachian futility.

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#### ANNUAL MEETING OF SOUTHEASTERN FOLKLORE SOCIETY

The annual meeting of the Southeastern Folklore Society will be held at Lexington, Virginia, March 29-30, beginning with a session Friday afternoon, March 29, at two o'clock. Washington and Lee University and the Department of English are hosts for the meeting.

In addition to scholarly papers, several persons are being asked to present actual folklore from Virginia. Plans for a curriculum suitable for the master's and doctor's degree in folklore will be presented and discussed.



## THE EFFECT OF ORAL TRADITION ON "ROBIN HOOD AND LITTLE JOHN"

By Edwin Capers Kirkland

Oral transmission is essential in folk songs, and several authorities consider it a sufficient test of what is folk and what is not folk. Phillips Barry in "William Carter, the Bensontown Homer," said, "Folk song is folk-song solely by reason of its traditional currency among the singing folk. Any definition by origin is beside the point."<sup>1</sup> Dorothy Scarborough went even farther when she stated: "A song that starts out as sheet music, duly credited to author and composer, may be so altered as to words or music, or both, by singers who learn and transmit it orally, as to become a folk song for that section at least. The fact that elsewhere it may be known as published music makes no difference."<sup>2</sup>

As these statements indicate, the mere oral transmission of a song with practically no changes does not make it a product of the folk; it is still the product of the one who originated it. Oral transmission is important in folk songs because by passing orally from one person to another many times, a song usually receives the stamp, not of one individual, but of the group of people who have passed it on. If anywhere along the line one individual does not like a word, a phrase, or an idea, he leaves it out, and the song continues with these omissions. What remains of the earliest text and tune, remains because countless individuals approve, so many that what remains receives not individual but folk approval. On the other hand, anywhere along the line, an individual may change or add a word, a phrase, or an idea that he thinks an improvement. These changes or additions will remain in the song only if singers down the line approve; thus these changes and additions become in time not the work of an individual but of the line of singers who have approved strongly enough to continue these changes. This process is communal transmission. A song may thus be made, or perhaps remade, by the line of singers who hand it down.

The beneficial effect of oral transmission on the English and Scottish popular ballads has been pointed out by Professor G. H. Gerould,<sup>3</sup> and emphasized by Professor Reed Smith.<sup>4</sup> Professor

<sup>1</sup> *JAFL*, XXV (1912), 159.

<sup>2</sup> *A Song Catcher in Southern Mountains*, pp. xii-xiii.

<sup>3</sup> "The Making of Ballads," *Modern Philology*, XXI (1923), 15-28.

<sup>4</sup> *South Carolina Ballads*, p. 39.

Gerould has found that of the three hundred and five ballads in Child's collection "in no less than sixty-five cases the ballad lover would be essentially the poorer for the lack of variant texts."<sup>5</sup> These versions, he shows, cannot be used to form an original text; in doing so we would have to leave out some of the details which make each version independently excellent. "The ballad does not exist, it is fair to say, except in its variants. . . . Ballad singers . . . do alter them materially. . . . It follows from this that the merits of a good version are not necessarily due to the original author of the ballad. They cannot be, when several of the versions are independently excellent."<sup>6</sup>

These changes in modern times at least are sometimes conscious and studied. For example, a folk singer, speaking of a phrase describing a river in his locality, said: "I learned this song with the words, 'the silvery waters of old Clinch River,' but the water always looks muddy to me. Do you think I ought to change the words?" Of course, all changes are not consciously made; omissions occur and changes or additions are necessary because the singers fail to remember parts of a song. These changes, whether they are intentional or not, represent folk composition and folk art.

The point to be considered is the effect of oral tradition on a ballad today. Professor Reed Smith in *South Carolina Ballads* has a chapter "The Road Downhill," in which he states, "It is generally held that oral tradition has tended to lower both the narrative effectiveness and the poetic quality of the ballad."<sup>7</sup> He quotes John Moore, who says: "After a painstaking study of the subject, I have yet to find a clear case where a ballad can be shown to have improved as a result of oral transmission, except in the way of becoming more lyrical."<sup>8</sup> Professor Smith points out that "oral tradition has, or at least once had, two sides. The other, constructive side . . . must not be lost sight of. Without it, unless the theory of communal composition be assumed, there is no satisfactory way to account for the ballads at all."<sup>9</sup> Professor Smith continues, "Once there were enough good Scottish and English heads unlettered in reading and writing to serve as a constructive medium for oral tradition to work through. . . . In our day, owing to the universal spread of educational opportunity

<sup>5</sup> Gerould, *loc. cit.*, p. 18.

<sup>6</sup> *Ibid.*, p. 21.

<sup>7</sup> P. 54.

<sup>8</sup> "The Influence of Transmission on the English Ballads," *Modern Language Review*, XI (1916), 400.

<sup>9</sup> P. 54.

and cultural advantages, oral tradition has almost reached the vanishing-point in quantity, and has almost touched bottom in quality."<sup>10</sup> He fully and adequately illustrates the downhill effects of oral tradition on the English and Scottish popular ballads.

The other road, the one uphill, which Professor Gerould and Professor Smith pointed out as existing in the past, is not as well marked in recent times; but I contend that it continues to exist, even in our day. The examples are few, but they show clearly improvement in the narrative effectiveness and the poetic quality of certain ballads. In July, 1937, I recorded in Knoxville a variant of "Robin Hood and Little John."<sup>11</sup> Mrs. Mariana Schaupp, who sang the ballad for me, traced it back in the oral tradition of her family for eighty years. The narrative is built around the meeting of Robin Hood and Little John on a long narrow bridge, the conflict because neither of them will give way, and the outcome, which is the taking of Little John into the band. The Knoxville variant gives the essential details of the narrative in a style much more folk than the text used by Professor Child from *A Collection of Old Ballads*, 1723.<sup>12</sup> The two texts paralleled for a few stanzas will illustrate several of the details which I wish to point out.

#### Child (125 A)

When Robin Hood was about  
twenty years old,  
With a hey down down and a  
down  
He happened to meet Little  
John,  
A jolly brisk blade, right fit  
for his trade,  
For he was a lusty young man.

Tho he was called Little, his  
limbs they were large,  
And his stature was seven foot  
high;  
Where-ever he came, they  
quak'd at his name,  
For soon he would make them  
to fly.

#### Knoxville Variant

When Robin Hood was about  
eighteen years old,  
He chanced to meet Little John,  
A jolly brisk blade, just fit for  
his trade,  
For he was a sturdy young  
man.

Although he was Little, his  
limbs they were large;  
His stature was seven feet  
high.  
Wherever he came, he soon  
quickened his name,  
And he presently caused them  
to fly.

<sup>10</sup> P. 55.

<sup>11</sup> Edwin Capers Kirkland and Mary Neal Kirkland, "Popular Ballads Recorded in Knoxville, Tennessee," *SFQ*, II (1938), 72-74.

<sup>12</sup> *English and Scottish Popular Ballads*.

How they came acquainted, I'll  
tell you in brief,  
If you will but listen a while;  
For this very jest, amongst all  
the rest,  
I think it may cause you to  
smile.

Bold Robin Hood said to his  
jolly bowmen,  
Pray tarry you here in this  
grove;  
And see that you all observe  
well my call,  
While thorough the forest I  
roved.

We have had no sport for these  
fourteen long days,  
Therefore now abroad will I  
go;  
Now should I be beat, and  
cannot retreat,  
My horn I will presently blow.

Then did he shake hands with  
his merry men all,  
And bid them at present good  
b'w'ye;  
Then, as near a brook his  
journey he took,  
A stranger he chanced to espy.

They happened to meet on a  
long narrow bridge,  
And neither of them would  
give way;  
Quoth bold Robin Hood, and  
sturdily stood,  
I'll show you right Nottingham  
play.

One day these two met on a  
long narrow bridge,  
And neither of them would give  
way,  
When Robin stepped up to the  
stranger and said,  
"I'll show you brave Notting-  
ham play."

The admirable impersonality and objectivity of a folk ballad is achieved in the Knoxville variant, which omits from the Child text the third stanza, which is anything but impersonal and which has the touch of individual authorship. Another pleasing characteristic of a folk ballad is that it tells the essential details of the narrative in a straight-forward manner and shuns digressions common to indi-

vidual authorship, digressions that often keep the progress of the story waiting. Child's text after introducing the two main characters gives Robin Hood's instructions to his men, that they are to wait in the forest while he seeks adventure alone, but that they are to come to his assistance should he blow upon his horn. This material is relevant but it certainly spoils the straight-forward narration which the Knoxville variant achieves by omitting this explanatory material and continuing without interrupting the narrative. The Knoxville variant leaves out from the Child text stanzas eight and nine without destroying any essential part of the story. The Knoxville variant likewise omits beneficially the following stanzas of the Child text: fourteen, fifteen, sixteen, eighteen, and twenty-one.

The climax of the story occurs after the stranger overcomes Robin Hood, who then calls his men. They seize the stranger and are about to punish him, but Robin Hood halts them and offers the stranger a place in his band. The Child text, which is twenty-six stanzas at this point, continues the ballad thirteen stanzas more, and gives the stranger's acceptance speech and also much comment, relevant perhaps but certainly unessential, about the duties and pleasures of Robin Hood's men. The Knoxville variant instead of thirteen stanzas after the climax has one, and it is filled with three essential poetic qualities: concreteness, imagination, and restraint.

A brace of fat doe was quickly brought in,  
Good ale and strong liquor likewise;  
The feast was so good all in the greenwood  
Where this jolly babe was baptized.

Oral transmission of "Robin Hood and Little John" has definitely improved its narrative effectiveness. The Knoxville variant has improved the Child text not only in narrative effectiveness but also in diction. The following stanza from Child is the strained and affected style of an individual author.

O then into fury the stranger he grew,  
And gave him a damnable look,  
And with it a blow that laid him full low,  
And tumbled him into the brook.

Much wear through oral transmission has smoothed the rough and awkward style into one simple and unaffected.

The stranger hit Robin a crack on his crown  
Which was a most terrible stroke.  
The very next blow laid Robin below  
And tumbled him into the brook.

The ballad "Robin Hood and Little John" has three variants among American survivals. The first was collected in Virginia, and is in Professor Child's manuscript collection in the Harvard College Library.<sup>13</sup> I have been unable to obtain a copy of this text. The second American variant was collected at Normal, Illinois, in 1908.<sup>14</sup> The third American variant was collected at Knoxville, Tennessee, in 1937, and is the one that I have been comparing with the text published by Professor Child.

The Illinois text, collected after the Scotch text of Professor Child and before the Knoxville variant, shows that the changes and improvements pointed out in the Knoxville variant had begun but were not carried as far as in the Knoxville text. For example, where the Knoxville variant omitted from the Scotch text the digressions in stanzas 3, 4, 5, and 6, the Illinois variant omitted only 3 and 4. Other comparisons of the texts show that the narrative effectiveness of "Robin Hood and Little John" was improved by 1908 and further improved by 1937. I do not assume that each of the American survivals developed directly from the text which was recorded at a date preceding a later text. I do assume that the American survivals developed either from the 1723 text or from one that had substantially the same details.

The same progressive development is found in the diction. I have previously quoted a stanza from the 1723 text and the Knoxville variant to show the improvement in diction. The following stanza from the Illinois text, corresponding with the ones already quoted, shows that the "rank seventeenth century style" of the Scotch text was partly improved by 1908 and further improved by 1937.

The stranger struck Robin a crack on the  
crown,  
That caused him a terrible flow,  
And with the same blow he laid him quite low,  
And tumbled him into the brook.<sup>15</sup>

In the American survivals of "Robin Hood and Little John," then, there is an example of improvement in narrative effectiveness and diction. It is impossible to determine whether the improvements pointed out in the text were made by unlettered singers in the past or by the educated singer of our day. The Knoxville variant was

<sup>13</sup> Reed Smith, "The Traditional Ballad in the South," *JAFL*, XXVII (1914), 57-58.

<sup>14</sup> E. L. Wilson and H. S. V. Jones, "Robin Hood and Little John," *JAFL*, XXIII (1910), 432-34.

<sup>15</sup> Wilson and Jones, *loc. cit.*, p. 433.

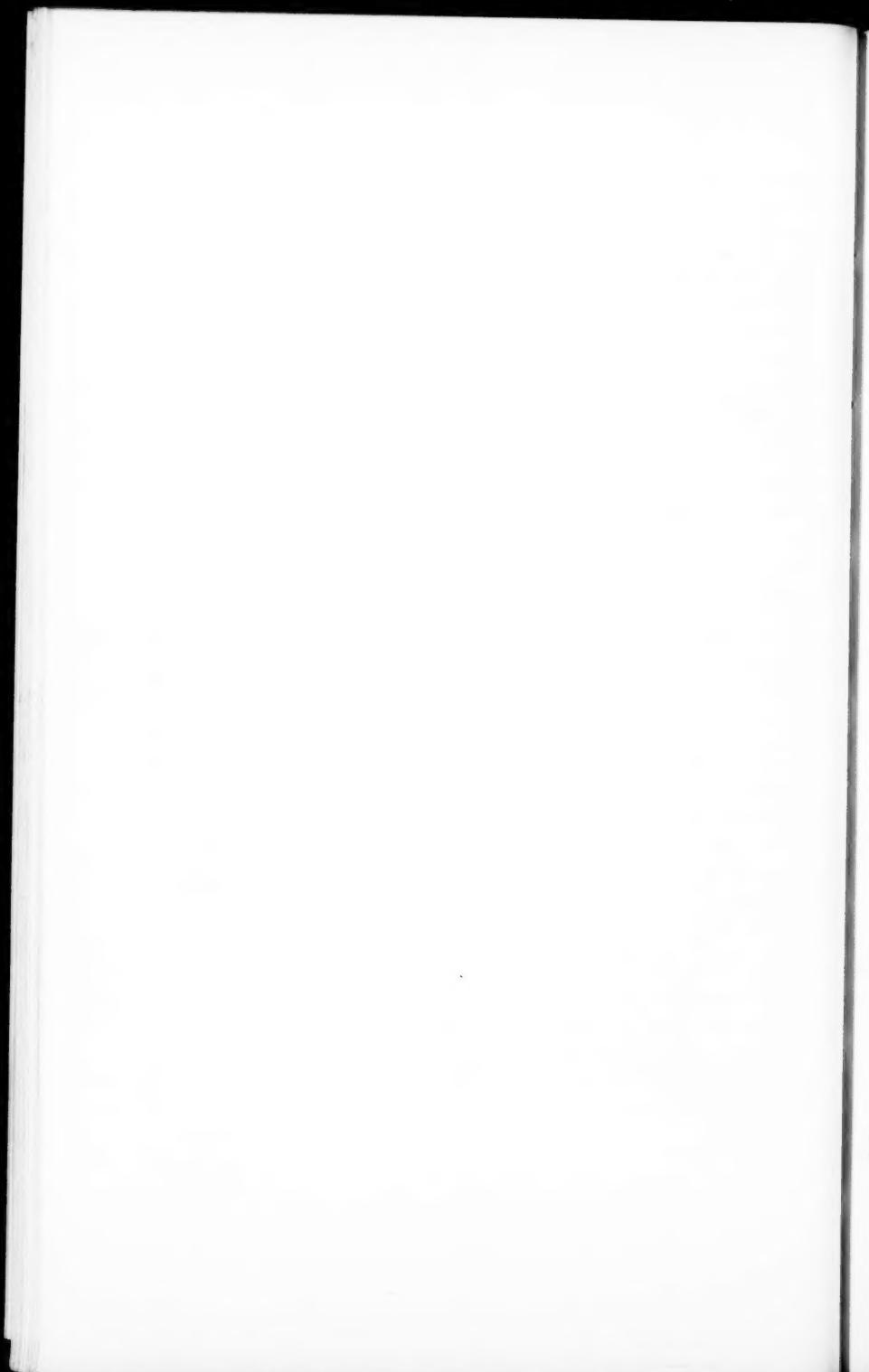
sung by the wife of a university faculty member, and she was able to trace it back in the oral tradition of her family eighty years. At least, one can say that the variant which shows the greatest improvement was collected from an educated singer of our day, who received it orally from members of her family.

The improved narrative effectiveness is not due to creative additions in the plot, but to the omission of unessential digressions and comments. It does not serve, therefore, as an example of the creative building of a narrative through oral transmission, but it does show that oral transmission in modern times is able to improve narrative effectiveness by certain omissions. The history of this ballad is not like that of a rolling snowball gathering new material but more like that of a rolling stone which has its protruding points and edges smoothed down.

All of the improvements pointed out, however, were not accomplished by omitting material. The parallel stanzas cited reveal an improvement in diction. For awkward, vague, and hackneyed generalizations in the early text, later variants have substituted smoothness and concreteness. These improvements seem to have a touch of folk creative art.

Oral tradition, then, not only once had two sides but still has two sides. Preponderant evidence continues to be found on the "downhill road"; but the other side, the constructive one, has not been entirely lost, even in our own day. If we were to study thoroughly all American survivals of the popular ballad, would we find that versions have developed that are as excellent and as independent of the others as some of the versions recorded by Professor Child? If we were to study all the variants of the native American ballads, would we find that communal transmission has been as active here in developing excellent versions as it once was several centuries ago in Scotland?

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by R. S. Boggs

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AS—American speech. Columbia university, New York.

BPAU—Bulletin of the Panamerican union. Washington, D. C.

JAF—Journal of American folklore. Columbia university, New York.

JSAmP—Journal de la Société des Américanistes de Paris.

PMLA—Publications of the Modern language association of America.

SFQ—Southern folklore quarterly.

TFSB—Tennessee folklore society bulletin. Maryville, Tenn.

TFSP—Texas folklore society publications. Austin, Texas.

### GENERAL AND MISCELLANEOUS

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Bolte died in Berlin, July 25, 1937. He was born in Berlin, Feb. 11, 1858. Anderson discusses Bolte's folklore scholarship, reviews his basic biographic data in one page, and cites 9 of his most important works. F. Boehm published Bolte's bibliography of 1880-1933, 1,298 numbers, in *Zeitschrift für Volkskunde* 1932, XLII (n.F. IV), 1-68, with supplement of 102 numbers in the same periodical, 1936-1937, XLVI (n.F. VIII), 219-223.

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On the value of folklore as a medium of attaining mutual understanding among the nations of the New World.

## Cahiers de Radio-Paris, May 15, 1938, IX, no. 5.

A substantial portion (p. 429-485) of this number is devoted to the printing of 11 lectures on "arts et traditions populaires de la France." Lucien Febvre, "Introduction." Gabriel Jeanton, "France du Nord et France du Midi." Guy Pison, "L'architecture paysanne." Marc Bloch, "L'outillage rural." Marcel Maget, "Les artisans de village." Louis Duchartre, "Art populaire." André Schaeffner, "Le folklore musical." François Berge, "Les traditions orales." René Maunier, "Le droit populaire." André Varagnac, "Les fêtes villageoises." Georges-Henri Rivière, "Les folkloristes et le renouveau du folklore français." This is a significant demonstration of the popular dissemination of folklore study in France,—a pertinent suggestion for the New World.

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"A comprehensive, exhaustive list of printed works concerning the famous English legendary outlaw Robin Hood, no type of material being excluded . . . includes 1550 editions of 650 entries." Location of copies in libraries is often given. An appendix lists 38 traditional ballads. There are 3 indexes: I. Publishers, printers, series, illustrators, periodicals; II. Chronological; III. Brief subject. Excellent reference work. Rev. in TFSB 1939, V, 65-67.

Harva, Uno. Die religiösen Vorstellungen der altaischen Völker. Porvoo, Werner Söderström Osakeyhtiö; and Helsinki, Suomalainen Tiedeakatemia 1938. 634 p. (Folklore fellows communications, no. 125.)

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Kupper, Winnifred Thalman. Folk characters of the sheep industry. *TFSP* 1939, XV, 85-118.

In Southwest U. S. A. I. The Anglo-American sheepherder. II. The foreman and his long drive. III. Lead goats. IV. The sheep dog. V. The lobo wolf. VI. The shearing crew.

Lantis, Margaret. The mythology of Kodiak Island, Alaska. *JAF* 1938, LI, 123-172.

Discussion and description, with summaries, of various types of folk narratives: I. Cosmogonic and cosmological myths. II. Man and the supernatural. III. Hero tales. IV. Tales of love and revenge. V. Comic tales. Bibliography p. 170-172.

Mason, John Alden. Brinton anniversary. *JAF* 1938, LI, 106-107.

On the notable contribution of Daniel Garrison Brinton (1837-1899) to American folklore, on the occasion of the hundredth anniversary of his birth.

Meeting of the Southeastern folklore society. *SFQ* 1939, III, 125-128.

Account of the fourth annual meeting, at Knoxville, Tennessee, March 31 to April 1, 1939.

Michigan folklore group. Michigan history magazine (Michigan historical commission, Lansing) 1938, XXII, 344-350.

Nebraska folklore pamphlets. Mimeographed issues from materials gathered by the Federal writers' project in Nebraska. Lincoln.

I. Cowboy songs. May 15, 1937. 12 p. [Words of 8 songs. Music with nos. 1, 3, 5, and 7.] II. Indian place legends. May 29, 1937. 12 p. [7 in English from the Omaha, Sioux, and Pawnee.] III. Children's singing games. June 1, 1937. 12 p. [Directions, music, and verses of 9.] IV. Historical legends. June 15, 1937. 10 p. [4 in English.] V. Legends of Febold Feboldson. July 1, 1937. 12 p. [Nos. 1-7.] VI. Animal legends. August 1, 1937. 11 p. [4 in English of the Pawnee.] VII. Children's games. September 1, 1937. 12 p. [Descriptions of 22.] VIII. Febold Feboldson (concluded). Antoine Barada. September 15, 1937. 11 p. [Febold legends nos. 8-12. Account of the legendary character, Barada, including various episodes about him.] IX. Proverbs, prophecies, signs and sayings. October 1, 1937. 10 p. [30 weather signs. 12 character signs. 69 comparisons. 60 omens of love and marriage. 153 metaphorical phrases. 16 miscellaneous omens. 44 customs (named only). 19 Biblical proverbs.] X. Proverbs, prophecies, signs and sayings (part 2). October 15, 1937. 12 p. [108 proverbs. 61 comparisons. 29 metaphorical Biblical phrases. 49 luck signs. 27 miscellaneous sayings. 206 miscellaneous metaphorical phrases.] XI. Cowboy songs (part 2). November 1, 1937. 12 p. [Words of 7 songs. Music with nos. 1 and 5.] XII. Indian ghost legends. November 15, 1937. 11 p. [8 in English.] XIII. Tall tales. July, 1938. 12 p. [16 items, 12 of them on cyclones.] XIV. Place name stories. August, 1938. 15 p. [44.] XV. Songs about Nebraska. September 1938. 14 p. [Words of 12 songs by known composers, which are very popular among the people of this state. Music with nos. 1, 3, 5, 6, 8, 10, 11 and 12.] XVI. Ballads. October 1938. 14 p. [13. Words only.] XVII. Nebraska cattle brands. November 1938. 10 p. [History. Process. Origin of certain brands. Well illustrated.] XVIII. Nebraska Farmers' Alliance songs of the 1890's. December 1938. 16 p. [Nos. 1-17. Words only, by known composers, usually sung to popular tunes, gleaned chiefly from the files of the Farmers' Alliance.] XIX. Reminiscences of Dad Streeter. February 1939. 23 p. [Life and experiences of a Nebraska cowboy in the 1880's, who also roved over Kansas, Wyoming and Colorado, told in his own words.] XX. More Farmers' Alliance songs of the 1890's. May 1939. 21 p. [Nos. 18-36. Continued from Pamphlet XVIII.] XXI. Santee-Sioux Indian legends. May 1939. 15 p. [8 various narratives in English from the Word-carrier, a missionary paper published by the Santee Mission school, 1883-1887.] XXII. Pioneer dance calls. June 1939. 27 p. XXIII. More Santee-Sioux Indian legends. October 1939. 15 p. [Continued from Pamphlet XXI. 7 various narratives in English from the Word-carrier, 1883-1887.] XXIV. Dance calls; series 2. November 1939. 12 p. [Continued from Pamphlet XXII.]

Price, Robert. New England origins of Johnny Appleseed. New England quarterly (University of Maine, Orono) 1939, XII, 454-469.

Taylor, Helen Louise and Wolcott, Rebecca. Items from New Castle, Delaware. JAF 1938, LI, 92-94.

Some Negro beliefs, place legends, the Moors in Delaware.

Thompson, Stith. American folklore after fifty years. JAF 1938, LI, 1-9.

Tsanoff, Radoslav A. Folklore and tradition in a growing society. TFSP 1939, XV, 1-8.

"A lively consciousness and understanding of past traditions . . . help us to perceive more clearly where we stand; for our present is rooted in the past. It also gives us the right perspective for a more balanced view of our future," p. 5. Generalizations applied to Texas as example.

Whitman, William. Origin legends of the Oto. JAF 1938, LI, 173-205.

13 texts in English. The Oto are a southern Siouan group who speak the *chiwere* language in common with the Iowa and Missouri.

Yanh-na-ba [Elma Smith]. Navajo sketches. TFSP 1939, XV, 142-145.

This University of Arizona student prefers her Navajo name: Yanh-na-ba. The whirlwind. Fleeing from the coyotes.

Zingg, Robert Mowry. A reconstruction of Uto-Aztekian history. New York, G. E. Stechert 1939. 274 p. (University of Denver. Contributions to knowledge 2.)

Survey of Indians speaking Uto Aztekian languages, from Nevada to Costa Rica, including various items of folklore interest.

#### *Latin America*

Barnaya Gálvez, Francisco. Han de estar y estarán . . . Santiago de Chile, Zig-zag 1939.

Leyendas y tradiciones. Folklore de Guatemala.

Belfort de Mattos, Dalmo. Folclore praiano de São Paulo. Revista do Arquivo municipal (São Paulo, Brasil) 1939, ano V, vol. LVII, p. 151-156.

Brief descriptive accounts of various folklore items, especially legends, and general comments.

Bevan, Bernard. Chinantec; report on the central and southeastern Chinantec region; vol. 1, The Chinantec and their habitat. Tacubaya, D. F., Instituto panamericano de geografia e historia 1938. 161 p. (Pub. 24.)

Boggs, Ralph Steele. A folklore expedition to Mexico. *SFQ* 1939, III, 65-73.

A paper delivered before the South Atlantic modern language association at Gainesville, Florida, Thanksgiving 1938. Describes libraries, organizing activity, bibliography and collecting.

Boletín de la Biblioteca iberoamericana y de bellas artes. Director: Joaquín Díaz Mercado. Palacio de bellas artes. Mexico, D. F. No. 1, Nov. 20, 1938. 14 p. Nos. 7, 8, 9, June, July, August 1939. 75 p.

Last received. Is of interest chiefly for its bibliographies.

Canal Feijóo, Bernardo. *Ensayo sobre la expresión popular artística en Santiago*. Buenos Aires, Compañía impresora argentina 1937. 137 p. 25 pl.

Of Santiago del Estero, Argentina. Good general discussion of the artistic forms of folklore. Beautiful colored plates illustrating weaving.

Canal Feijóo, Bernardo. *Mitos perdidos*. Buenos Aires, Compañía impresora argentina 1938. 162 p., 7 pl.

Chiefly general and comparative discussion of myths and legends, centering upon a mythological interpretation of the legend of Kakuy, current in Santiago del Estero, Argentina.

Carneiro Leão, A. *A sociedade rural, seus problemas e sua educação*. Rio de Janeiro, Ed. S.A.A. Noite [1939?]. 368 p.

Chiefly sociologic but contains a multitude of diverse facts about folk life in Brasil.

Catálogo de la colección de folklore donada por el Consejo nacional de educación. Universidad de Buenos Aires. Instituto de literatura argentina. Sección de folklore. 3. serie. Vol. V, no. 1: Santa Fe. No. 2: Entre Ríos. No. 3: Corrientes. Vol. VI, no. 1: Córdoba. No. 2: Buenos Aires. Buenos Aires, Imprenta de la Universidad 1938. p. 295-558, 559-862, 863-1118, 1119-1310.

Continuation of the catalog of this large ms. archive. V, 2-3, were issued as one vol.; others, in separate vol. for every no., but with continuous pagination.

Comhaire-Sylvain, Suzanne. *Études haïtiennes I*. Port-au-Prince 1939.

Gamio, Manuel. *Algunas consideraciones sobre la salubridad y la demografía en México*. Mexico, D. F., D.A.P.P. 1939. 37 p.

Of general interest for cultural background.

Guaman Poma de Ayala, Felipe. *Las primeras edades del Perú*, por Guaman Poma; ensayo de interpretación, por Julio C. Tello; versión al castellano de los términos indígenas por Toribio Mejía Xesspe; ilustraciones de Guaman Poma, Pedro Rojas Ponce y Hernán Ponce Sánchez. Lima, T. Scheuch 1939. 109 p., 10 pl. (Publicaciones del Museo de antropología, vol. I, no. 1.)

Guaman Poma's *Primer nueva coronica y buen gobierno*, written between 1567 and 1613, contains many items of interest on various phases of folklore.

Hewett, Edgar Lee. *Ancient Andean life*. Indianapolis, Bobbs-Merrill 1939. xix, 23-336 p. (Ancient American life series 3.)

Review by Jean Cady in *El palacio* (Santa Fe) 1939, XLVI, 84-92, contains detailed analysis of content. This book is last of a trilogy: *Ancient life in the American Southwest* 1930, *Ancient life in Mexico and Central America* 1936, and the present work.

Jiménez Borja, Arturo. *Moche; prólogo de Hildebrando Castro Pozo*. Lima, Ed. Lumen 1938. p. not numbered.

Mochica Indians lived on the north coast of Peru centuries before the Incas. Clay vases survive to us from their tombs. From artistic illustrations on these vases, the author studies various phases of their folk life. He also describes briefly the life of the present inhabitants of that region.

Jiménez Borja, Arturo. *La maroma de oro*. Turismo, revista peruana de viajes, artes, letras y actualidad (Lima) March 1939, XIV, no. 137.

*Maroma* 'rope' or chain, of gold or other metals, was held around by dancers in Peruvian Indian dances about the time of the Spanish conquest. The Inca, Huayna Capac, is said to have had a great one of gold, made in honor of his son, Huáscar, named after *huasca*, the Inca word for *maroma*.

Karsten, [Sigfrid] Rafael. *Überbleibsel der Inkareligion im heutigen Peru und Bolivien*. Archiv für Anthropologie und Völkerforschung (Braunschweig) 1939, LIII, 36-46.

Mata Machado Filho, Aires. *O negro e o garimpo em Minas Geraes*. Revista do Arquivo municipal (São Paulo, Brasil) 1939, ano V, vol. LX, 97-122.

Describes various aspects of folklore.

Montes de Oca, José G. *Manchas de color*. México-Tenochtitlán, M. León Sánchez 1939. 156 p.

Folklore y costumbres indígenas. La música de indios mestizos. Jueves de amapolas. Brujas. La Santa Cruz. Amecameca. El fuego nuevo. Tetzcuco. Danza de los pachtlis. El culto a los volcanes. Los toritos. Las murallas de Huexotla. Los mariachis de Colima. La verbena de San Juan. Loterías. En los Remedios. Perros del folklore. Los recibimientos. El invierno enamorado.

Price-Mars, Jean. *Formation ethnique, folklore et culture du peuple haïtien*. Port-au-Prince, V. Valcin 1939.

Rincón Gallardo, Carlos. *El charro mexicano*. 1939. 294 p.

Samper Ortega, Daniel. Elements of the theater in Colombian folkways. BPAU 1939, LXXIII, 313-315.

Brief description of the custom of chanting dirges during a wake in Antioquia, of Holy Week processions and miracle plays at Epiphany in Popayán, capital of the dept. of Cauca, of burning Judas on the Saturday before Easter Sunday in mountain regions, of setting up a Nativity scene at Christmas in Bogotá homes, of representing a garden of Eden scene on Corpus Christi in mountain towns, and of presenting a play in Colombian homes to celebrate the birthday of the head of the house.

Steinen, Karl von den. *Entre os aborígenes do Brasil central*. Revista do Arquivo municipal (São Paulo, Brasil) 1939, ano V. vol. LIII, p. 171-194; vol. LIV, p. 179-206; vol. LV, p. 17-62; vol. LVI, p. 127-170; vol. LVII, p. 157-191; vol. LVIII, p. 91-112 [end].

Continuation and termination of this German work translated by Egon Schaden. Includes a great variety of various bits of folklore.

Stirling, Matthew William. Historical and ethnographical material on the Jivaro Indians. Washington, D. C., U. S. government printing office 1938. xi, 148 p., map, 37 pl. (Smithsonian institution, Bureau of American ethnology, bulletin 117.)

Treats briefly various phases—mythology, shamanism, customs, musical instruments, pottery, weaving, etc.—of the folklore of these Indians of eastern Ecuador. Bibliography, p. 131-138.

Valcárcel, Luis E. *Cuentos y leyendas incas; 1. serie*. Lima, Imp. del Museo nacional 1939. 103 p.

13 narratives of the Inca period.

Zingg, Robert Mowry. A reconstruction of Uto-Azteken history. New York, G. E. Stechert 1939. 274 p. (University of Denver. Contributions to knowledge 2.)

Survey of Indians speaking Uto-Azteken languages, from Nevada to Costa Rica, including various items of folklore interest.

#### MYTHOLOGY

Calhoun, George M. Homer's gods—myth and märchen. American journal of philology (Johns Hopkins) 1939, LX, 1-28.

"The question of whether Homer believed in the gods he portrayed so ironically or grotesquely would not have occurred to the poet or to any of his hearers. Our poet thought of gods as supreme powers, majestic in their sublimity, and he thought of gods as figures in ancient story, actors in many

a ridiculous or revolting episode, conceived in the semisavage imagination of a remote past. At times the one conception would be uppermost, at times the other, but potentially both were always present in his mind. Both were equally familiar, and he was never troubled by their inconsistency, of which he was unaware."

Lehmann-Nitsche, Robert. *Studien zur südamerikanischen Mythologie; die ätiologischen Motive.* Hamburg, Friederichsen, de Gruyter 1939.

#### LEGENDS AND TRADITIONS

Blake, R. B. Rose and his story of the Alamo, III: A vindication of Rose and his story. *TFSP* 1939, XV, 27-41.

On early 19. century Texas legend.

Corona Núñez, José. *Rincones michoacanos, leyendas y datos históricos.* Mexico, D. F., Imprenta de la Cámara de diputados 1938. 131 p.

Darondel, Louis. *Légendes et traditions dans l'histoire de Saint-Domingue; essai de critique.* Port-au-Prince, Imprimerie de la compagnie lithographique d'Haïti 1939. 90 p.

Dobie, James Frank. Rose and his story of the Alamo, I: The line that Travis drew. *TFSP* 1939, XV, 9-16.

Doering, John Frederick. *Legends from Canada, Indiana and Florida.* *SFQ* 1938, II, 213-220.

The ghost ship and the Manitoulins, recorded from Wiarton, Ontario. Spooky Hollow, from Waterloo, Ontario. The black dog of lake Erie, from Kitchener, Ontario. The Virgin of Cape Trinity, from a sailor on the S.S. Saguenay. Ha Ha bay, from the same sailor. Captain Kidd's treasures, from Nova Scotia. The French payship, from Nova Scotia. Maid of the Mist, from Niagara Falls, Ontario. An Ojibway myth, from Sault Ste. Marie, Ontario. Indian lovers of Brown county, Indiana. Silver horseshoes, from Anderson, Indiana. The oleander, from St. Petersburg, Florida. José Gasparilla, from Tampa, Florida. Oklawaha and Winona, from Tampa, Florida. The bridal chamber, from Tampa, Florida. Tampa university oak. Sara de Soto and Chichi-Okobee, from Sarasota, Florida.

Dondore, Dorothy. The children of Eve in America; migration of an ancient legend. *SFQ* 1939, III, 223-229.

Listed in S. Thompson's *Motif-index* I, 177. Summarizes versions in Alexander Barclay's early 16. century English eclogue, in Blasco Ibáñez's *Cuatro hijos de Eva* in a modern Argentine setting, and from American Gullah Negroes in *Black genesis* 1930, by Samuel Gaillard Stoney and Gertrude Mathews Shelby. Asks for other versions in the United States, especially in the South and Spanish Southwest.

Molina Solís, Juan F. Gómez de Castrillo, leyenda histórica yucateca, reimpressa en la página histórica del "Diario de Yucatán," bajo el rubro general de "Hombres y sucesos de otros tiempos," por Carlos R. Menéndez (Ediciones dominicales del 19 y 26 de junio y 3, 10 y 17 de julio de 1938). Mérida, Compañía tipográfica yucateca 1938. 24 p. [Private ed. of 100 copies.]

Rohrbough, Edward G. How Jim Bowie died. TFSP 1939, XV, 48-58.

Steiner, Arpad. The Faust legend and the Christian tradition. PMLA 1939, LIV, 391-404.

The legend is not specifically Lutheran and a product of the Reformation; rather it is permeated with basic doctrines of the Christian Church and is a product of universal Christianity.

Whatley, W. A. A Mexican folk version of King Midas. TFSP 1939, XV, 134-136.

Told by a Mexican cowboy of Baqueteros, Chihuahua, Mexico. Retold here in English.

Zuber, William Physick. Rose and his story of the Alamo, II: An escape from the Alamo. TFSP 1939, XV, 17-27.

Reprinted from the *Texas almanac* 1873, p. 80-85, of this early 19. century Texas legend.

Zuber, William Physick. Inventing stories about the Alamo. TFSP 1939, XV, 42-47.

A letter of Aug. 17, 1904, by Zuber to Charlie Jeffries.

#### FOLKTALES

Anderson, Geneva. Tennessee tall tales. TFSB 1939, V, 51-65.  
15, chiefly hunting tales.

Arrowood, Charles Flinn. There's a geography of humorous anecdotes. TFSP 1939, XV, 75-84.

General discussion, with a number of illustrative jokes and anecdotes from various parts of the world.

Balys, Jonas. Lithuanian legends of the Devil in chains. Tautosakos Darbai (Kaunas) 1937, III, 321-331.

25 variants of folktale type 803 in Aarne-Thompson, Folklore fellows communications 74.

Bishop, Merrill. The ghost sheep dog. TFSP 1939, XV, 119-121.

Brewster, Paul G. [17] Folktales from Indiana and Missouri. Folklore (London) 1939, L, 294-310.

Camara Cascudo, Luis da. As testemunhas de Valdivino. *Diario de noticias* (Rio de Janeiro), Jan. 15, 1939, p. 3.

Text of a Brasilian version of "The cranes of Ibycus" theme, with comparative notes. Thompson's Motiv-index, N 271.3.

Chase, Richard and Kay. Jack and the bean tree (the Jack tales no. 4). *SFQ* 1938, II, 199-202.

Recorded from R. M. Ward of Beech Creek, N. C.

Chase, Richard and Kathryn. Lucky Jack (the Jack tales no. 5). *SFQ* 1939, III, 21-24.

Also from Beech Creek, N. C.

Chase, Richard. The origin of "the Jack tales." *SFQ* 1939, III, 187-191.

Cobb, Lucy M. and Hicks, Mary A. Why Brer Buzzard vomits, and Why Brer Possum faints. *SFQ* 1938, II, 203-204.

Recorded from "Aunt Tiny Shaw," a Negress of Wake county, N. C.

Comhaire-Sylvain, Suzanne. Creole tales from Haiti. *JAF* 1938, LI, 219-346.

Continued from *JAF* 1937, no. 197. 8 tales of men and supernatural beings. 14 tales of animal or Devil spouses. Dialect texts with English translations.

Cuadra, Pablo Antonio. *Cuentos de camino; tío coyote y tío conejo; breve estudio folklórico*. Centro (Managua), April-May 1939, I, no. 3, p. 2-24.

Espinosa, Aurelio Macedonio Jr. More Spanish folktales. *Hispania* (Stanford university, California) 1939, XXII, 103-114.

An account of his collecting in old Castilla in 1936. ". . . the number of variants of Spanish folktales available for comparative studies is increased almost 60 percent (from 863, according to Boggs' survey, to 1,374)," by the addition of Espinosa's 511 texts.

Knoche, Walter. Einige Beziehungen eines Märchens der Osterinsulaner zur Fischverehrung und zu Fischmenschen in Ozeanien. *Mitteilungen der Anthropologischen Gesellschaft in Wien* 1939, LXIX, 24-33.

Loorits, Oskar. Some notes on the repertoire of the Estonian folktale. *Tartu* 1937. 29 p. (*Commentationes archivi traditionum popularium Estoniae* 6.)

Some general yet very tangible observations on the stock of Estonian tales.

Miller, Olive Kennon Beaupré. *Heroes, outlaws and funny fellows of American popular tales*. New York, Doubleday 1939. 342 p.

Oliveira, Dolores de. *Saudades; contes populaires brésiliens*. *Mercurio de France* (Paris) May 15, 1938, CCLXXXIV, 29-42.

Spies, Otto. *Zwei volkstümliche Liebesgeschichten aus dem Orient, übersetzt und untersucht von . . .* Helsinki, Suomalainen Tiedeakatemia; Academia scientiarum fennica 1939. 124 p. (Folklore fellows communications, no. 127.)  
One from Hindustan, the other from Turkey. Detailed analysis.

Storm, Dan. *The pastor and the serpent*. *TFSP* 1939, XV, 122-133. 2 serpent tales told by a New Mexican shepherd, retold here in English.

Stroup, Thomas B. Another Southern analogue to the Mak story. *SFQ* 1939, III, 5-6.  
2 other Southern versions in *JAF* 1934, XLVII, 378-381. Type no. K 406 Z in S. Thompson's *Motif-index*. Version given was collected from a student from Dublin, Georgia.

Stroup, Thomas B. Two folktales from south-central Georgia. *SFQ* 1938, II, 207-212.  
1) a patchwork of types 1450, 1384, 1245 and 1653 A. 2) Type 1653 A. These nos. refer to Aarne-Thompson's Index in Folklore fellows communications, no. 74.

Velten, H. V. Two southern Tlingit tales. *International journal of American linguistics* 1939, X, 65-74.  
Indian texts and English translations of The monster devilfish and The woman who returned from the dead, as dictated by a Tlingit Indian from Klawock on Prince of Wales island, p. 66-68. Rest of article is grammatical analysis.

## POETRY, MUSIC, DANCE AND GAMES

Balys, Jonas. Über die litauischen Volksballaden. *Acta ethnologica* 1938, nos. 2-3, p. 73-99.  
A good survey of Lithuanian balladry for the comparative folklorist, giving 45 prose summaries of typical ballads grouped in 6 categories, with some general observations on the national character of and foreign influences in Lithuanian balladry.

Bērzkalne, Anna. *Typenverzeichnis lettischer Volksromenzen in der Sammlung Kr. Barons' Latvju Dainas*. Helsinki, Academia scientiarum fennica 1938. 58 p. (Folklore fellows communications, no. 123.)  
A very useful listing of Lettish folk poetry. 1,044 prose summaries are given in German, classified under 17 major headings.

Murdock, Leander Bartlett. *Orra Moor, a Laplander's song*. Marshall review (Marshall college publication society, Huntington, West Virginia) 1939, II, no. 2, p. 14-23.

Traces it from the 17. century down to Longfellow's diary.

Paccassoni, Maria Teresa. *Il sentimento della maternità nei canti del popolo italiano*. Lares (Roma) 1939, X, 83-101.

This article includes (p. 93-101) a very good bibliography of the Italian lullaby or cradle song.

Simone, Vincenzo de. *Canti popolari siciliani, raccolti e trascritti da . . .* Milan, ed. Latine 1939. 110 p. (Celebrazioni siciliane dell' anno XVII dell' era fascista.)

Words only of 216 songs. "La maggior parte delle canzoni . . . ho raccolte dalla viva bocca degli uomini di Bellarosa, mia terra natale."

#### *United States and Canada*

Anderson, George K. Two ballads from nineteenth century Ohio. JAF 1938, LI, 38-46.

Words only of *Farmer boy* and *Fan in the lion's den*, written in a schoolchild's copybook of the mid 1850's, with some notes and discussion.

Barbeau, C. Marius. *Romancero du Canada*. Toronto, Macmillan's in Canada 1937. 254 p.

Barry, Phillips. *Folkmusic in America*; introd. by George Herzog. New York, June 1939. xx, 113 p. (Works progress administration, Federal theater project, National service bureau pub. 180-S, Folksong and folklore dept., American folksong pub. no. 4.)

Reprints publications by Barry in JAF 1909, XXII, 72-81, 365-373; 1910, XXIII, 440-445, 446-454; 1912, XXV, 274-283, 156-168; 1914, XXVII, 67-76, 77-78; P. Barry, F. H. Eckstorm, M. W. Smith, *British ballads from Maine*, Yale 1929, p. xxi-xxxvii; *Bulletin of the Folksong society of the Northeast* 1930, no. 1, p. 2-3; 1933, no. 5, p. 4-6; 1934, no. 7, p. 4, p. 18-19; 1937, no. 12, p. 2-6; SFQ 1937, no. 2, p. 29-47; with index of songs and ballads, and a bibliography of Barry's works.

Brewster, Paul G. Rope-skipping, counting-out, and other rhymes of children. SFQ 1939, III, 173-185.

85 rimes with short comparative notes. Except for the vague indication that these texts were gathered in Indiana and from University of Missouri students, specific information on their provenience is lacking, thus making them of little use in any geographic study of variants.

Brewster, Paul G. Folksongs from Indiana. SFQ 1939, III, 201-222.

Part of a collection made in southern Indiana, 1934-1937. Words only, except no. 25, with source, of some 25 items, chiefly ballads.

Buchanan, Annabel Morris. Folk hymns of America. New York, J. Fischer 1938. xl, 94 p.  
Rev. SFQ 1938, II, 221-223. 50 melodies with harmonisations.

Campbell, Marie. Play party tunes and fritter-minded ballads. TFSB 1939, V, 17-48.  
Nos. 265-293, words only.

Campbell, Marie. Funeral ballads of the Kentucky mountains. SFQ 1939, III, 107-115.  
Words only of a dozen texts.

Campbell, Marie. Feuding ballads from the Kentucky mountains. SFQ 1939, III, 165-172.  
Words only of 6 ballads, 5 from Gander, and 1 Letcher county, Kentucky.

Carpenter, Margaret. Whitewashing song sung by a painter of English ancestry in Wixom, Michigan. JAF 1938, LI, 107.  
Words and music of a worksong.

Chappell, Louis Watson. Folksongs of Roanoke and the Albemarle. Morgantown, West Virginia, Ballad press 1939. 203 p.

Cox, John Harrington. Traditional ballads mainly from West Virginia; introd. essay and supplementary references by Herbert Halpert. New York, March 1939. xiv, 109 p. (Works progress administration, Federal theater project, National service bureau pub. 75-S, Folksong and folklore dept., American folksong pub. no. 3.)  
Words and music of 29 ballads, several with 2 or 3 variants, half with Child nos., including 28 items from West Virginia, 10 from Kentucky, 6 from California, 2 from Indiana, and one each from Virginia, Pennsylvania and New York,—37 tunes and 49 texts in all. Supplements his *Folksongs of the South*. Rev. SFQ 1939, III, 193-194.

Cox, John Harrington. Folksongs mainly from West Virginia; introd. essay and supplementary references by Herbert Halpert. New York, June 1939. xxiii, 88 p. (Works progress administration, Federal theater project, National service bureau pub. 81-S, Folksong and folklore dept., American folksong pub. no. 5.)  
A second supplement to his *Folksongs of the South* (which means in this case chiefly West Virginia), containing 54 variants of 35 different ballads and folksongs, 36 of them from West Virginia, 10 from California, 5 from Kentucky, and one each from Missouri, Pennsylvania and New York, with 46 tunes. Good notes and bibliography. This vol. reached me with a letter stating that "With the closing of the Federal theater project all publication has been suspended, leaving several unfinished volumes." This is lamentable.

Eddy, Mary O. Ballads and songs from Ohio; introd. by James Holly Hanford. New York, J. J. Augustin [1939?]. 370 p.

Espinosa, Aurelio Macedonio. Otro romance español tradicional. Revista bimestral de la Universidad de los Andes (Mérida, Venezuela) 1938, II, 121-127.

New Mexican Spanish ballad of lost soul saved from Hell by Virgin Mary.

Flanders, Helen Hartness; Ballard, Elizabeth Flanders; Brown, George; and Barry, Phillips. The new Green Mountain songster; traditional folksongs of Vermont, collected, transcribed and ed. by . . . New Haven, Yale university press 1939. xx, 278 p.

Reviewed in this issue of SFQ.

Gardner, Emelyn Elizabeth and Chickering, Geraldine Jenks. Ballads and songs of southern Michigan, col. and ed. by . . . Ann Arbor, University of Michigan press; London, Humphrey Milford, Oxford university press 1939. xx, 501 p.

201 texts (29 bear Child nos.) and accounts of their provenience, often with more than one variant and music and comparative notes, followed by an annotated list of 128 additional titles, chiefly from the authors' ms. col. in the University of Michigan library, a commented list of informants, bibliography of 100 items, index of tunes, index of ballads and songs, and general observations, p. 3-24, nicely summarized, p. 24-26. A welcome addition to our big regional collections, more needed in the West than in the East and South.

Gordon, Robert Winslow. American folksongs. Caravan (Washington, D. C.) April 1939, I, no. 2, p. 15-17.

Halpert, Herbert. The Piney folk singers, interviews, photos and songs. Direction (Darien, Connecticut) Sept. 1939, II, no. 5, p. 4-6 and 15.

Description of the swamp country of southern New Jersey, 3 interviews, words and music of 2 songs.

Haugen, Einar. Norwegian emigrant songs and ballads. JAF 1938, LI, 69-75.

Discussion and a few Norwegian texts with English translations. No music.

Jackson, George Pullen. Did spiritual folksongs develop first in the Northeast? SFQ 1939, III, 1-3.

Distinguishes between the folkhymn "with its traditional folk-melody traceable usually to some secular song or ballad, and its text of quiet but folksy character and consistent form," and the revival spiritual song "with its likewise traditional folk-tune but with a choppy text consisting often of heterogeneous distichs larded with a refrain and topped off with a chorus

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which is in some instances completely inorganic." Concludes that the Baptists chiefly brought religious folksongs to the U. S. A. and spread them in their earlier folkhymn form, first in the Northeast and then to the camp-meeting folk, and from about 1800 Methodists and Presbyterians helped to carry on the tradition, and that the revival spiritual song developed in the camp-meeting environment, chiefly out of the folkhymn. This 3 page article is long on very interesting conclusions, short on documentation.

Linscott, Eloise Hubbard. *Folksongs of old New England*, col. and ed. by . . ., with an introd. by James M. Carpenter. New York, Macmillan 1939. xxi, 337 p.

A fine regional collection faithfully made through many years by a native of Massachusetts and Radcliffe graduate. Gives instructions, words and music, with some comparative references, of 27 singing games, preceded by 4 counting-out rimes, of 34 country dances, of 17 sea chanteys and fo'castle songs, and of 77 ballads, folksongs and ditties, with vivid introductory statements to every section, and brief historical comments on individual items, accounts of provenience and of fiddlers, singers and prompters.

McDowell, Lucien L. and Flora Lassiter. *Folk dances of Tennessee; old play party games of the Caney Fork valley*. Ann Arbor, Edwards 1938. 79 p.

Mimeographed. Rev. SFQ 1939, III, 194-195.

Moreau, Helene; Hanskins, Eunice; and Lucero-White, Aurora. *Folkdances of the Spanish colonies of New Mexico*. Santa Fe 1937.

Pound, Louise. "Sir Andrew Barton" in Nebraska. SFQ 1938, II, 205-206.

Words only of Child no. 167.

Pound, Louise. Some texts of Western songs. SFQ 1939, III, 25-31. 6, words only.

Schinhan, Jan Philip. Spanish folklore from Tampa, Florida, VI: Folksongs. SFQ 1939, III, 129-163.

Fine musical analysis of Asturian, Cuban and children's songs, with transcriptions, p. 154-163, of the music of some, from phonographic recordings made by R. S. Boggs in Tampa.

Sedillo Brewster, Mela. Mexican and New Mexican folk dances. Albuquerque, University of New Mexico press 1938. 47 p.

"2. ed., rev. and enlarged." Includes music. Includes dances already known and published in Mexico, also a few known from New Mexico. Designed for schoolroom use rather than as a scholarly contribution.

Thomas, Jeannette Bell. *Ballad makin' in the mountains of Kentucky*, with music arr. by Walter Kob. New York, H. Holt; Toronto, Oxford 1939. xviii, 270 p.

Wilson, Ann Scott. Pearl Bryan. SFQ 1939, III, 15-19.

Discussion of acts on which the story of this American adaptation of *Fair Florella* is based. 2 versions of *Pearl Bryan* and one of *Fair Florella*, words only, all from West Virginia, are given.

*Latin America*

Acevedo Hernández, A. Canciones populares chilenas; recopilación de cuecas, tonadas y otras canciones; acompañada de una noticia sobre la materia y sobre los que han cantado para el público chileno. Santiago de Chile, Ercilla 1939. 195 p.

Words only of 122 songs of various types. No indication of provenience.

Bowman, L. and Antoine, Le R. Voice of Haiti. New York, Clarence Williams 1938.

Capdevila y Melián, Pedro. Apuntes del folklore remediano. Revista bimestre cubana (Havana), March-April 1939, XLIII, no. 2, p. 220-265.

"Hemos concedido preferente atención a las canciones, pregones, rumbas, cantos políticos, etc. compuestos o cantados en Remedios en épocas diversas . . ." p. 220. Parrandas. Cantos políticos. Canciones, boleros, etc. Pregones. Cantos diversos, recitaciones, rumbas, etc. Descriptive account illustrated with many verses. No music.

Carrizo, Juan Alfonso. Cantares tradicionales de Tucumán; antología. Tucumán, Universidad nacional de Tucumán, Departamento de investigaciones regionales 1939.

Rev. in Universidad Católica Bolivariana (Medellín, Colombia) 1939, III, 463-467.

Cortázar, Augusto Raúl. El paisaje en los cancioneros bonaerense y salteño. Gaea, anales de la Sociedad argentina de estudios geográficos (Buenos Aires) 1937, V, 423-427.

Domínguez Muñoz, M. A. Musicología indígena de la Amazonia colombiana. Boletín de la Sociedad geográfica de Colombia, Academia de ciencias geográficas (Bogotá), Dec. 1938, V, no. 3, p. 281-291.

Folkdances of Spanish America. BPAU 1939, LXXIII, 652-658.  
Descriptive and a little music.

Garrett, Eudora. Mexican folkmusic. El palacio (Santa Fe, New Mexico) 1939, XLVI, 133-136.  
A general discussion.

Jiménez Borja, Arturo. Danzas de Lima. *Turismo* (Lima, Peru), Jan. 1939, XIV, no. 135.

Description of *Son de los diablos*, *Pallas* and *Chunchos*, with some verses and illustrations.

Mendoza, Vicente T. Un ejemplo de romance de relación en México: el casamiento del huiltacoche. *Anales del Instituto de investigaciones estéticas de la Universidad nacional de México* 1937, año I, vol. I, no. 1, p. 15-27.

General discussion of this type of ballad. Shows it to be a cultural survival of Spain in Mexico. Spanish words and music of the *huiltacoche* ballad, collected in Tingüindín, Michoacán, with some parallel passages from Spain and Mexico, and one from Argentina.

Mendoza, Vicente T. El apólogo español en la producción folklórica de México. *Universidad* (Mexico, D. F.) 1938, V, no. 27, p. 11-19.

Mendoza, Vicente T. El romance español y el corrido mexicano, estudio comparativo. Mexico, D. F., Imprenta universitaria 1939. xviii, 835 p. (Ediciones de la Universidad nacional autónoma de México. Instituto de investigaciones estéticas.)

A pioneer and fundamental contribution to the study of Mexican balladry and folksong, together with one of the biggest and best collections of Mexican ballads and folksongs available, stressing the musical as well as the textual aspect. Contains: 1) A survey of the Spanish *romance*, p. 15-57; 2) The *romances tradicionales* in Mexico, p. 61-112; 3) The Mexican *corrido*, p. 115-188; and 4) The *romances de relación*, p. 191-223, concluding this section with a comparative study of the *romance* in Chile and Mexico, p. 223-231; with collections of texts and music corresponding to those sections, p. 235-792; bibliography, p. 793-799; and indexes, p. 803-834.

Moreno, Segundo Luis. La música criolla en el Ecuador. *América*, revista de la Asociación de escritores y artistas americanos (Havana), Sept. 1939, III, no. 3, p. 60-62.

Ortiz, Fernando. Afro-Cuban music. Quarterly journal of inter-American relations (Cambridge, Mass.), July 1939, I, no. 3, p. 66-74.

General discussion. No texts or music.

Sánchez de Fuentes, Eduardo. La música aborigen de América; discurso leído por su autor en la solemne sesión inaugural del curso de 1938 a 1939, de la misma corporación (Academia nacional de artes y letras), celebrada en la noche del 22 de octubre de 1938. Havana, Molina 1938. 61 p.

Sas, Andrés. Ensayos sobre la música nasca. *Revista del Museo nacional* (Lima, Peru) 1. semestre 1939, VIII, no. 1, p. 124-138.

## FESTIVALS AND CUSTOMS

Almeida Oliveira, Sebastião. *Vestígios de hábitos aborígenes nos usos e costumes sertanejos*. Revista do Instituto histórico e geográfico de São Paulo (São Paulo), Dec. 1938, XXXV, 183-197.

Bastos Tigre, Heitor. Some Latin American festivals: II. Carnival in Brazil. BPAU 1939, LXXIII, 649-651.

Drake-Carnell, F. J. Old English customs and ceremonies. New York, Scribner 1939. [London, Batsford 1938. 128 p.]

Dutton, Bertha P. La fiesta de San Francisco de Assisi, Tecpán, Guatemala, October 9, 1937. El palacio (Santa Fe, New Mexico) 1939, XLVI, 73-78.  
Description of this festival, rich in vivid detail.

Dutton, Bertha P. All saints' day ceremonies in Todos Santos, Guatemala. El palacio 1939, XLVI, 169-182, 205-217.  
Description of it as seen by the writer in 1937. Bibliography, p. 215-217.

Hanke, Wanda. Costumbres y creencias indígenas relacionadas con la muerte. Revista geográfica americana (Buenos Aires) 1939, año VI, vol. XI, no. 68, p. 363-368.

Hernández, Francisco J. Some Latin American festivals: I. Fiestas in Peru. BPAU 1939, LXXIII, 643-648.  
Fiesta de Amancaes. Feast of the invention of the Cross. Market at Huancayo. Festival of the vintage. Short, popular accounts.

Knott, Sarah Gertrude. The National folk festival—its problems and reasons. SFQ 1939, III, 117-124.

Lista de obras, artículos y noticias sobre el Carnaval y máscaras en México. Boletín de la Biblioteca iberoamericana y de bellas artes (Mexico, D. F.), Feb. 1939, I, no. 3, p. 21-23.

Luhrs, Dorothy L. and Ely, Albert G. Burial customs at Kuaua. El palacio (Santa Fe, New Mexico) 1939, XLVI, 27-32.

Mendes de Almeida, Fernando. O folclore nas ordenações do Reino (contribuição jurídico-sociologica para o estudo da formação de muitos dos nossos costumes). Revista do Arquivo municipal (São Paulo, Brasil) 1939, ano V, vol. XVI, p. 7-126.

Pires de Almeida, Benedicto. A festa do divino; tradições e reminiscências de Tietê. Revista do Arquivo municipal (São Paulo, Brasil) 1939, ano V, vol. LIX, p. 33-66.

Ricard, Robert. La "quema de Judas" en Amérique. JSAmP 1938, n.s. XXX, 212-213.

Ricard, Robert. Sur les fêtes de "Moros y cristianos" au Mexique. JSAmP 1938, n.s. XXX, 375-376.

See previously in this periodical 1932, n.s. XXIV, 51-84, 287-291, and 1937, n.s. XXIX, 220-227.

Vidossi, Giuseppe. Ecos romanos en la Navidad cristiana. Ultra, mensuario de cultura contemporánea (Havana), Jan. 1939, VI, no. 31, p. 54-56.

The Christian festival of Christmas related with other festivals and customs, Roman and Germanic, of the same period.

#### DRAMA

Campbell, Marie. Survivals of old folk drama in the Kentucky mountains. JAF 1938, LI, 10-24.

A rather complete text of a mummers' Christmas play, including words (no music) of some carols sung with the presentation of the play, p. 10-18. A somewhat fragmentary text of a Plough Monday play, including words (no music) of the "Marrying ballad," p. 18-23. Short text of one part only of a Turkish Knight play, p. 23-24. All 3 texts were recovered from old persons. None of the plays were still being performed, their last performance dating back one or 2 generations. All of them apparently stem from English tradition. These are rare finds. The extreme scarcity of folk drama survivals in U. S. A. should incite special search for them.

Koch, Frederick H. American folkplays. New York, D. Appleton-Century 1939. xlvi, 592 p.

Rev. by William Peery in SFQ 1939, III, 247-250. The review is especially valuable for its consideration of Koch's meaning of "folkplay."

#### ARTS AND CRAFTS, INCLUDING DRESS AND ADORNMENT

Biró de Stern, Ana. Manifestações graficas dos primitivos e das crianças. Revista do Arquivo municipal (São Paulo) 1939, ano V, vol. LX, p. 137-154.

Art of primitive peoples of the world, especially of South America.

Chapman, Kenneth Milton. The pottery of Santo Domingo pueblo; a detailed study of its decoration. Santa Fe, New Mexico 1936 (issued 1938). xvi, 191 p., 34 fig., 79 pl. (Memoirs of the Laboratory of anthropology, vol. I.)

Rev. in El palacio (Santa Fe) 1939, XLVI, 33-38.

Dreyfus, Jenny. Das relações entre a ceramica indigena brasileira e a sul-americana. Revista do Arquivo municipal (São Paulo, Brasil) 1939, ano V, vol. LIX, 83-110.

Jongh de Osborne, Lilly de. Telas indigenas de Guatemala. *Anales de la Sociedad de geografía e historia (Guatemala)* 1939, año XV, vol. XV, p. 299-302.

Lehmer, Donald J. Modern jacales of Presidio. *El palacio (Santa Fe, New Mexico)* 1939, XLVI, 183-186.

Good description of this type of house in this section of Texas.

Oglesby, Catherine. Modern primitive arts of Mexico, Guatemala and the Southwest. New York, McGraw-Hill 1939. 226 p.

Tello, Julio C. Arte antiguo peruano; album fotográfico de las principales especies arqueológicas de cerámica existentes en los museos de Lima. 1. parte: tecnología y morfología. Inca, revista de estudios antropológicos, órgano del Museo de arqueología de la Universidad mayor de San Marcos de Lima 1938, II, xlii, 280 p.

The first 62 p. are discussion, il. by 46 fig. The last 280 p. are all plates, each with comment of its significance at bottom. Of chief interest for Muchik ceramics, but il. many phases of the folk life of this precolumbian nation of Peru.

Toor, Frances. Mexican popular arts. Mexico, D. F., Frances Toor studios 1939. 107 p.

An excellent survey in English of folk arts and crafts by a competent authority. This work is not too long or detailed to prevent its being a valuable and instructive guide for the multitude of American tourists who admire and purchase these products, which abound in as rich variety in Mexico as anywhere in the New World.

Vasconcellos, Marino. Ceramica de Marajó. *Revista do Arquivo municipal (São Paulo, Brasil)* 1939, ano V, vol. LVI, p. 171-188.

#### FOOD AND DRINK

Barre, Weston la. Native American beers made from plant substances. *AAAnthr* 1938, XL, 224-234.

Brumpt, Lucien. Un curieux aliment mexicain: le charbon, champignon parasite du maïs. *La nature (Paris)* 1939, LXVII, part 2, p. 135-136.

Dodson, Ruth. Tortilla making. *TFSP* 1939, XV, 137-141.

Tercero, Dorothy M. Adventures in taste. *BPAU* 1939, LXXIII, 573-579.

On Latin American foods, with some recipes.

## BELIEF, WITCHCRAFT, MEDICINE AND MAGIC

Andrade, Mario de. *Namoros com a medicina*. Porto-Alegre, Globo 1939. 130 p.

Considers the effect of music on the physical organism of man. Rev. in *Revista do Arquivo municipal* (São Paulo, Brasil) 1939, ano V, vol. LVIII, 118-119.

Bayard, Samuel P. Witchcraft, magic and spirits on the border of Pennsylvania and West Virginia. *JAF* 1938, LI, 47-59.

Brewster, Paul G. Folk cures and preventives from southern Indiana. *SFQ* 1939, III, 33-43.

110 cures, well arranged alphabetically by keyword, with some notes. 6 charms.

Camara Cascudo, Luis da. *Estudos de folklore brasileiro: Mourão, mourão! . . . A republica* (Rio Grande do Norte, Brasil), May 25, 1939, XLIX, no. 2450, p. 3.

On beliefs pertaining to the teeth.

Doering, John Frederick and Eileen Elita. Some western Ontario folk beliefs and practices. *JAF* 1938, LI, 60-68.

Husbandry, omens, tokens, luck signs, folk medicine, housewifery, children's rhymes, charming, provincialisms, unusual meanings of words, etc.

Gallop, Rodney. Magic and medicine in Mexico. *Cornhill magazine* (London) 1939, CLIX, 191-201.

Gallop, Rodney. Pagan cult survives in Mexico. *Discovery* (Cambridge university press) 1939, n.s. II, 218-227.

Gessain, Robert. Contribution a l'étude des cultes et des cérémonies indigènes de la région de Huehuetla, Hidalgo; les "muñecos" figurines rituelles. *JSAmP* 1938, n.s. XXX, 343-370.

27 illustrations, with explanations. List of ceremonies. Material used by the witch doctors. Notes on the cults of some mountain villages.

Hanke, Wanda. Costumbres y creencias indígenas relacionadas con la muerte. *Revista geográfica americana* (Buenos Aires) 1939, año VI, vol. XI, no. 68, p. 363-368.

Hauptmann, O. H. Spanish folklore from Tampa, Florida, no. VII: witchcraft. *SFQ* 1939, III, 197-200.

General description and some specific formulas and cures.

Jijena Sánchez, Rafael and Jacobella, Bruno. Las supersticiones; contribución a la metodología de investigación folklórica, con numerosas supersticiones recogidas en el norte argentino. 1939. 153 p.

**Martius, Carlos F. P. von.** Natureza, doenças, medicina e remedios dos indios brasileiros. São Paulo, Companhia editora nacional 1939.

Rev. in Revista do Arquivo municipal (São Paulo, Brasil) 1939, ano V, vol. LX, 156. Good work on Brasilian Indian medicine. First appeared in German in 1844 as vol. XXXIII of Buchners Repertorium für die Pharmacie. It is here translated and commented by Dr. Pirajá da Silva.

**Mockler, W. E.** Moon lore from West Virginia. Folklore (London) 1939, L, 310-314.

5 items on weather signs, 11 on plant lore, 23 on wax and wane effects, 11 on good and bad luck signs, 6 on the man in the moon, 5 miscellaneous.

**Newcomb, Franc J.** How the Navajo adopt rites. El palacio (Santa Fe, New Mexico) 1939, XLVI, 25-27.

**Schultes, Richard Evans.** Appeal of peyote (*lophophora Williamsii*) as a medicine. AAnthr 1938, XL, 698-715.

Bibliography, p. 712-715. Reply, W. la Barre, AAnthr 1939, XLI, 340-342.

**Soto Hall, Máximo.** Supersticiones de los antiguos y modernos mayas. Boletín de la Academia nacional de la historia (Buenos Aires) 1938, XI, 157-168.

#### FOLK SPEECH

**Barker, Howard F.** The family names of American Negroes. AS 1939, XIV, 163-174.

**Brewster, Paul G.** Folk 'sayings' from Indiana. AS 1939, XIV, 261-268.

Chiefly colorful expressions, some proverbial phrases and comparisons.

**Carrière, Joseph M.** Creole dialect of Missouri. AS 1939, XIV, 109-119.

**Farr, T. J.** The language of the Tennessee mountain regions. AS 1939, XIV, 89-92.

Additional list of words and phrases to his "Folkspeech of middle Tennessee" in AS of Oct. 1936.

**Gillet, Joseph E.** Lexicographical notes. AS 1939, XIV, 94-98.

American English slang *lagniappe* 'for good measure, to boot,' (used only in New Orleans), *bozo* 'fellow, guy,' and *bull* 'policeman, bunk,' are said to derive respectively from Quichua (of the Incas of Peru, via Cuban *ñapa*) *yapa*, Papiamento (of Curaçao) *boso* (for Spanish *vosotros*), and Gypsy *bul*.

Hudson, Arthur Palmer. Some curious Negro names. *SFQ* 1938, II, 179-193.

Short historical survey of names. Lists American Negro given names of various categories: Scriptural, commercial, institutions and societies, geographic, circumstances of birth, Classic and literary, famous and infamous people, jewels and flowers and other ornaments, vegetable and animal kingdom, pet or "basket," unusual descriptions, odd combinations, long names, and twins.

South Carolina speech bulletin; pub. by the South Carolina speech assn. Ed. John Walker McCain. Winthrop college. Rock Hill, South Carolina. May 1939, I, no. 1.

Rev. in *SFQ* 1939, III, 247.

Walker, Ralph S. A mountaineer looks at his own speech; specimens of mountain speech. *TFSB* 1939, V, 1-13.

Of the Smoky mountain section. Various interesting observations on this speech and typical text samples with phonetic transcriptions.

#### PROVERBS

Boggs, Ralph Steele. Proverbs in Mexican folklore. *El palacio* (Santa Fe, New Mexico) 1939, XLVI, 188-190.

Partial reproduction of "A folklore expedition to Mexico," in *SFQ* 1939, III, 65-73.

Bowen, Anne. Lady Gregory's use of proverbs in her plays. *SFQ* 1939, III, 231-243.

Discussion and list of 115 proverbs. This is part of a Master's diss. (revised) done in the dept. of dramatic lit. at the University of North Carolina, with guidance of Prof. R. S. Boggs in its folklore aspects. This fact should be very suggestive to folklorists teaching in universities where many similar opportunities for such collaboration with various humanities departments doubtless present themselves.

Kunstmann, John G. The bird that fouls its nest. *SFQ* 1939, III, 75-91.

An excellent comparative study of this proverb, abundantly annotated, listing 26 Latin examples from c. 1000 A.D. through the 16. century, concluding the bird was the hoopoe, and the proverb has roots in the Egypto-Semitic Orient. See further the author's diss. *The hoopoe, a study in European folklore*, University of Chicago 1938.

Lever, Katherine. Proverbs and *sententiae* in the plays of Shakespeare. *Shakespeare association bulletin* 1938, XIII, 173-187, 224-239.

Whiting, B. J.; Bradley, Francis W.; Jente, Richard; Taylor, Archer; and Tilley, M. P. The study of proverbs. *Modern language forum* 1939, XXIV, 57-83.

Report of the proverb committee of the folklore section of the Modern language assn. of America. An excellent survey of what has been, is being, and should be done in the collection and study of proverbs, which should prove quite stimulating to scholarship in this field.

#### RIDDLES

Brewster, Paul G. Riddles from southern Indiana. *SFQ* 1939, III, 93-105.

72 texts in English, well annotated.

Rodríguez Rivera, Virginia. Breves notas sobre las adivinanzas en México. *Revista mexicana de sociología* 1939, I, no. 3.

Taylor, Archer. Riddles dealing with family relationships. *JAF* 1938, LI, 25-37.

Excellent comparative discussion of this type of riddle, well annotated.

Taylor, Archer. A bibliography of riddles. Helsinki, Suomalainen Tiedeakatemia 1939. 173 p. (Folklore fellows communications, no. 126.)

A superb classified and annotated bibliographic guide, with index, to world riddle literature of the European folk riddle, with important general comments at head of sections.

*University of North Carolina.*

## BOOK REVIEWS

*The New Green Mountain Songster.* Traditional Folk Songs of Vermont. Collected, Transcribed, and Edited by Helen Hartness Flanders, Elizabeth Flanders Ballard, George Brown, and Phillips Barry. Yale University Press. 1939. Pp. 278. \$3.50.

To the present reviewer, the new Vermont *Songster* is an especially scholarly and valuable volume of folk song. It succeeds and supplements *Vermont Folk-Songs and Ballads* (1932) edited by Helen Hartness Flanders and George Brown. It deserves place alongside the important *British Ballads from Maine* (1929) edited by Phillips Barry, Fannie Hardy Eckstorm, and Mary Winslow Smyth; for, like the latter book, it contributes to our knowledge of individual traditional songs. The critical notes supplied by Mr. Barry in both the Maine and the Vermont volumes present new facts concerning the life histories of the pieces included.

An "old revolutionary soldier" of Sandgate put together the original *Green Mountain Songster*, its Preface dated 1823, from which the new collection borrows its name. The original title page of the *Songster* is reprinted at the front of the new book. It was the unknown soldier who first brought together and put into print a collection of songs current among Vermont folk of his day. He thus made the first collection of traditional folk songs from a folk singer to be printed in the United States. Mr. Barry points out that as a collector he was antedated only by Bishop Percy, Joseph Ritson, Sir Walter Scott, and Robert Jamieson. A selection of songs from the early volume is reprinted in the new Vermont anthology.

Chiefly the pieces in the *New Green Mountain Songster* come from the Archive of Vermont Folk Song, which is in charge of Mrs. Flanders. In the Archive, she testifies, are now 472 traditional British songs, 311 early American songs, and 171 versions of different Child ballads. One of the latter is a text of "King Henry the Fifth's Conquest of France," recovered shortly after Mellinger E. Henry, when he was on an exploring excursion in the Southern mountains, had come upon the first text of it to be met with in this country. Forty-eight ballads of the Child pattern have been found in Vermont, so that the state now ties with Virginia in point of number of recoveries and stands second only to Maine. Among the American pieces current in Vermont, the reviewer finds it surprising to come upon texts of "The Dreary Black Hills," "The Texas Rangers," and "The Cowboy's Lament." These pieces seem to have roamed far.

The death of Phillips Barry was a great loss to scholarship in American folk song. Who else has his breadth of equipment or his zest in tracking down the origin of American traditional pieces? He had a gift for ferreting out the causes that gave impetus to their diffusion, and for identifying and differentiating the airs to which they are sung. Mr. Barry was able to supply the histories of many, many American pieces. He looked into old court proceedings, into genealogies, manuscript books, broadsides, and into newspaper ac-

counts of events such as murders and disasters about which songs started among the people. It was he who early refuted the rash doctrines that America has no folk song and that the singing and creation of folk song is extinct. The latest first-hand testimony concerning its creation may be found in Jean Thomas's *Ballad Makin' in the Mountains of Kentucky* (1939). He pioneered against the romantic theory of group origins of folk songs and of their creation and preservation among unlettered rustics. Surprisingly enough this view of the emergence of the English and Scottish traditional ballads is still brought forward, even in such excellent anthologies of English literature as those of Woods, Watts, and Anderson (1936) and Lieder, Lovett and Root (revised edition, 1938) : "the ballad was the unwritten production of peasant and commoner," "The Popular Ballads are the poetry of the illiterate, composed and preserved by humble people who had never learned to read and write." Belief in such origin for the better pieces, or indeed for the mass of folk song, has been given up long since by the experienced folklorists of both Europe and America.

It was Mr. Barry who traced the provenience of "The Cowboy's Lament" to an Irish soldiers' song of the eighteenth century, who traced "Young Charlotte" to Seba Smith, the political satirist, author of the *Major Jack Downing Papers*, and who worked out the history, so far as it is known, of "Springfield Mountain" and "Fair Florella." Often too he was able to identify the stage or other singer who gave popularity to a piece now handed on only by folk singers in outlying regions. Mr. Barry had remarkable skill at placing the *locale* and the period of individual pieces. Further, it was Mr. Barry who demonstrated that the air to a folk song is not that of one stanza alone, to which other stanzas are sung, but is the whole song. There are variations from stanza to stanza as the dramatic needs of the text require.

Students will be glad to find a check list of the writings of Mr. Barry at the end of the volume.

Louise Pound

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*El Romance español y el Corrido mexicano. Estudio comparativo.* By Vicente T. Mendoza. Mexico City. Ediciones de la Universidad Nacional Autónoma. 1939. xviii pp. 833.

This study by an eminent musicologist and folksong collector is a work of which Mexico may well be proud. It is divided into four parts: the first discusses in detail the musical structure of the *romance* of Old Spain; the second division demonstrates that the *corrido*, the modern folk ballad of Mexico, is descended lineally from the Spanish *romance*; the third part studies in brief a specialized type of *romance* in both New and Old Spain, the *romance de relocation*; the fourth and major portion of the book gives the words, and usually the music, of two hundred and eight *romances*, two hundred and thirty-seven *corridos*, and of fifty-one *romances de relación* of Mexico.

It must be stated here that the introductory sections of the book demand some knowledge of musicology on the part of the reader. Although I have made no detailed comparison of this Mexican and Spanish material with the North American folk ballad, there are very few superficial resemblances. The Spanish *romance* and the English ballad have roots that are too dissimilar.

Don Vicente's familiarity with his subject and with his bibliography can hardly be challenged; there are, however, a few comments to be made on details. In his treatment of the medieval Spanish *romance* the author could have broadened his discussion with more material drawn from French and Provençal music. After all, the north of Spain was regularly visited by minstrels from across the Pyrenees. The French did not call the *organistrum* a *vieille*, as Don Vicente says (p. 27); it was called *chifonie* beside Spanish *chifonia*. Despite what some critics have said it is extremely doubtful that the ballad or *romance* was ever derived from the *chansons de geste* (p. 16). It is probable that the ballad was a dance form in its origin while the *chanson de geste* was a formal recitation. On page 23, while speaking of the *danza prima asturiana*, some mention should have been made of the French *carole*. A discussion of the rhythm of the *romance* cannot be complete without some reference to the theory of Jean-Baptiste Beck on the rhythm of medieval music in general.

It does not seem probable that the Icelandic versions of the *Romancero del Cid* are owed merely to the fact that Latin had become an official language in Iceland (p. 38). These were spread unquestionably by ship-wrecked Spanish sailors, just as Spanish lace designs have been found in the Orkneys from the same cause.

Don Vicente proves definitively his belief in the Old World origins of the Mexican *corrido*, but he is occasionally inconsistent in his argument based upon the liturgical modes. On page 42 he admits that the major scale and the Phrygian and Hypodorian modes were commonest, in order of descending frequency, in the early *romance*. (In French vernacular music the major scale and the Dorian and Hypolydian were commonest. Johannis de Grocheo in his *Theoria* (1300) remarks on the common occurrence of the major scale in vernacular music.) But on page 183 the author asserts that the Dorian mode was preponderant in both the early Spanish *romance* and the Mexican *corrido*. On pages 187-188 he attributes the frequency of the major scale in the *corrido* to an aboriginal Mexican influence. It would have been enlightening if Don Vicente could have given us some pages devoted to the native Indian music in order to throw his main thesis into better contrast. Still another point: The similarity in theme between the Arabic *qasidah* and the *romance de relación* is too great to be discarded lightly (p. 192).

Señor Mendoza is president for 1939-1940 of the Sociedad Folklórica de Mexico. Under so able and learned a president this Society will surely make great progress.

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